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FAMOUS COMPOSERS AND THEIR MUSIC

EXTRA ILLUSTRATED
EDITION *of* 1901

Edited by Theodore Thomas
John Knowles Paine &
Karl Klauser

VOL IX

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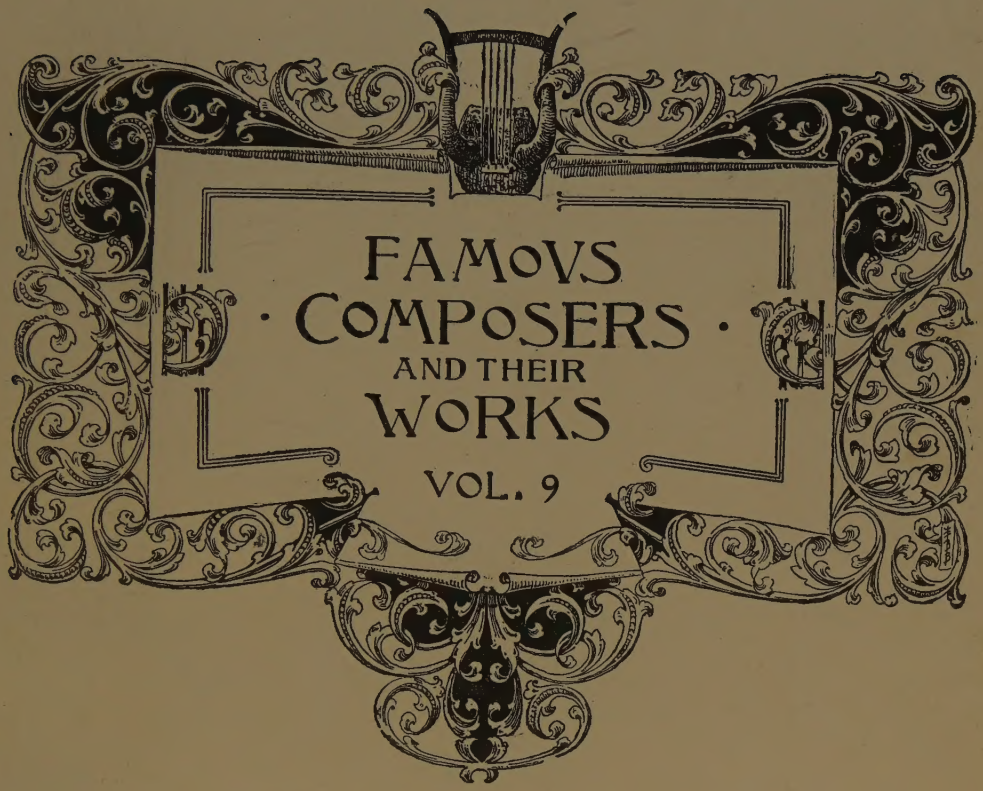

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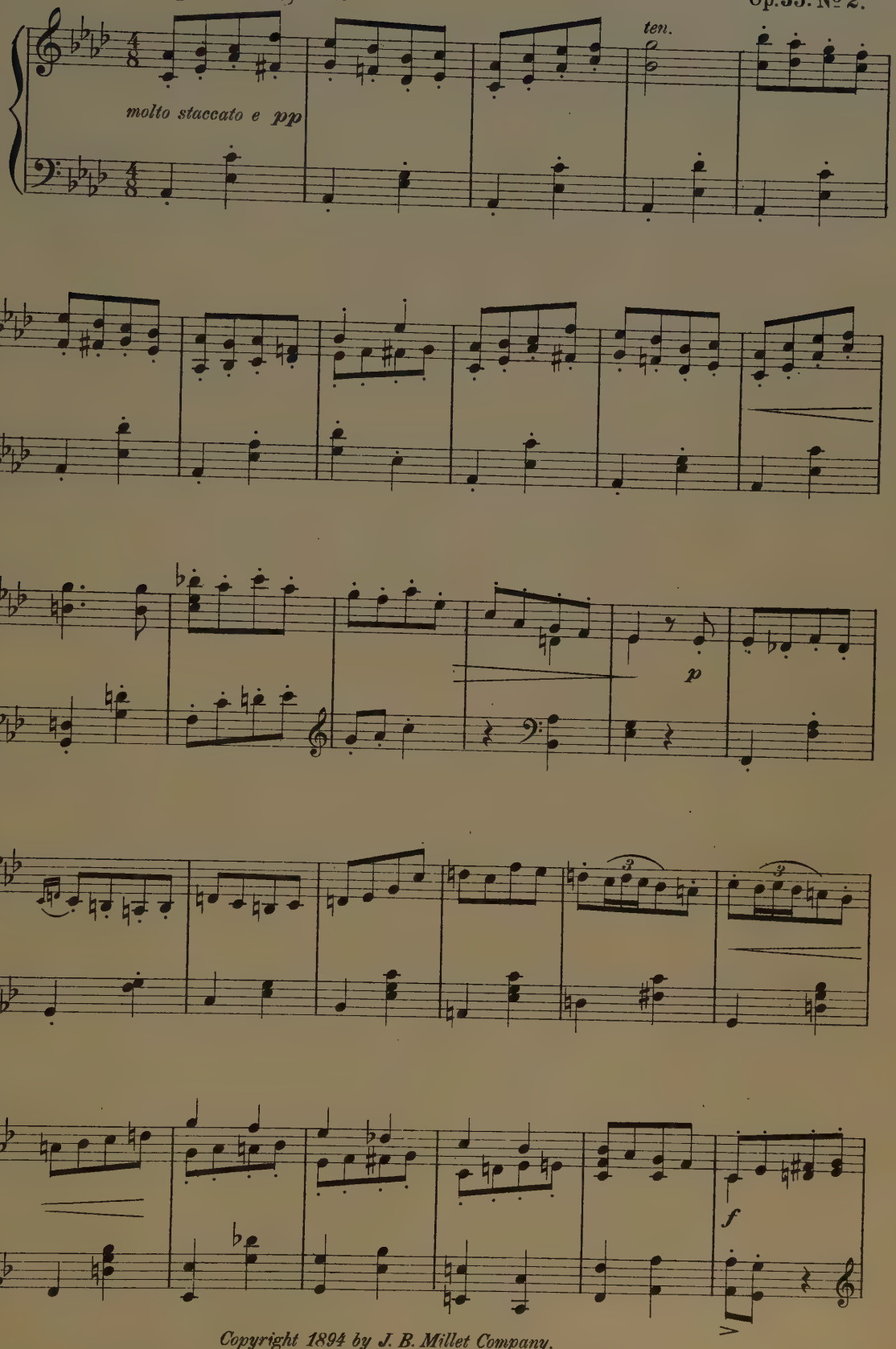
Scherzando.

ARTHUR BIRD,
Op. 35. No 2.

Allegro con agilità.



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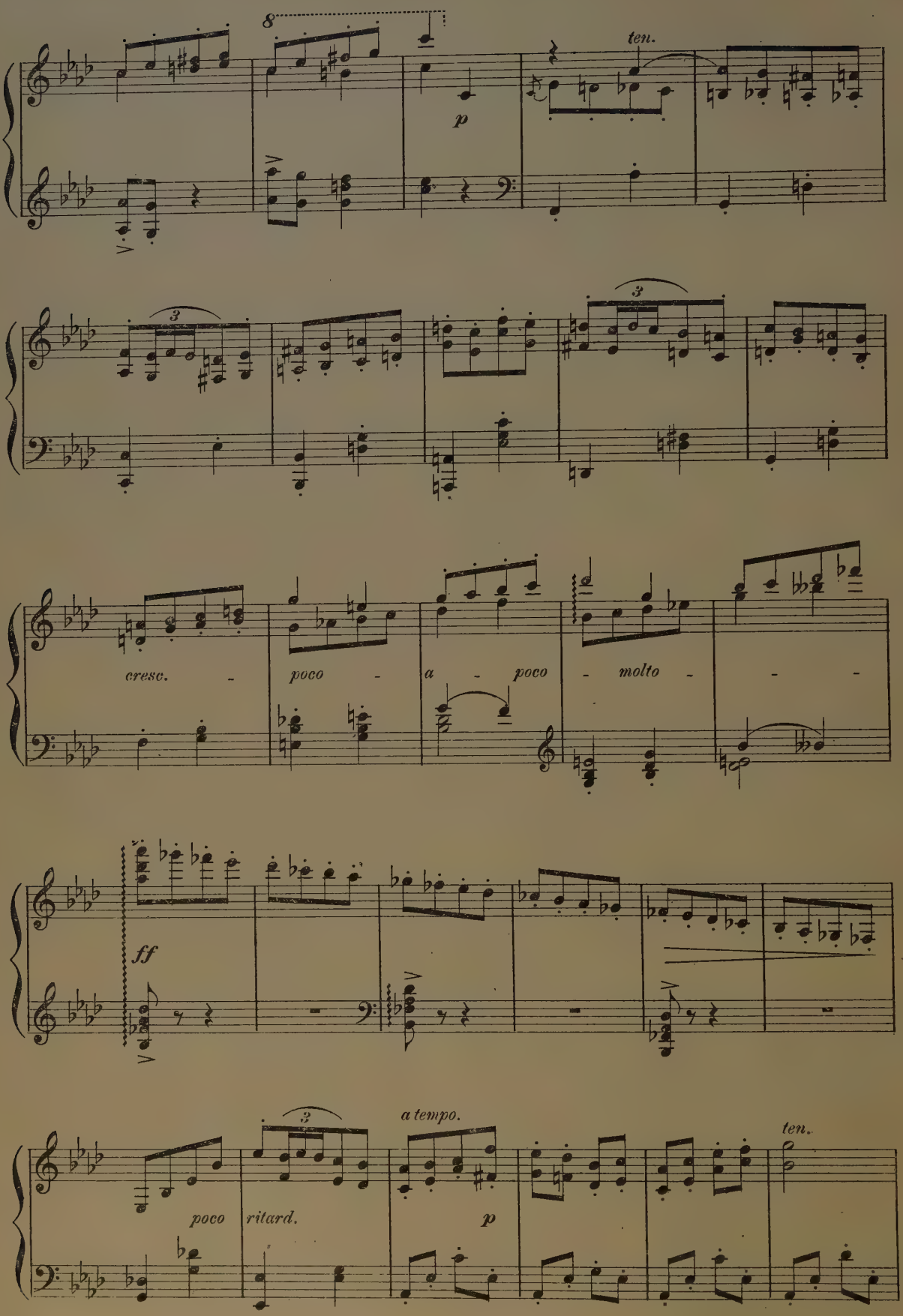
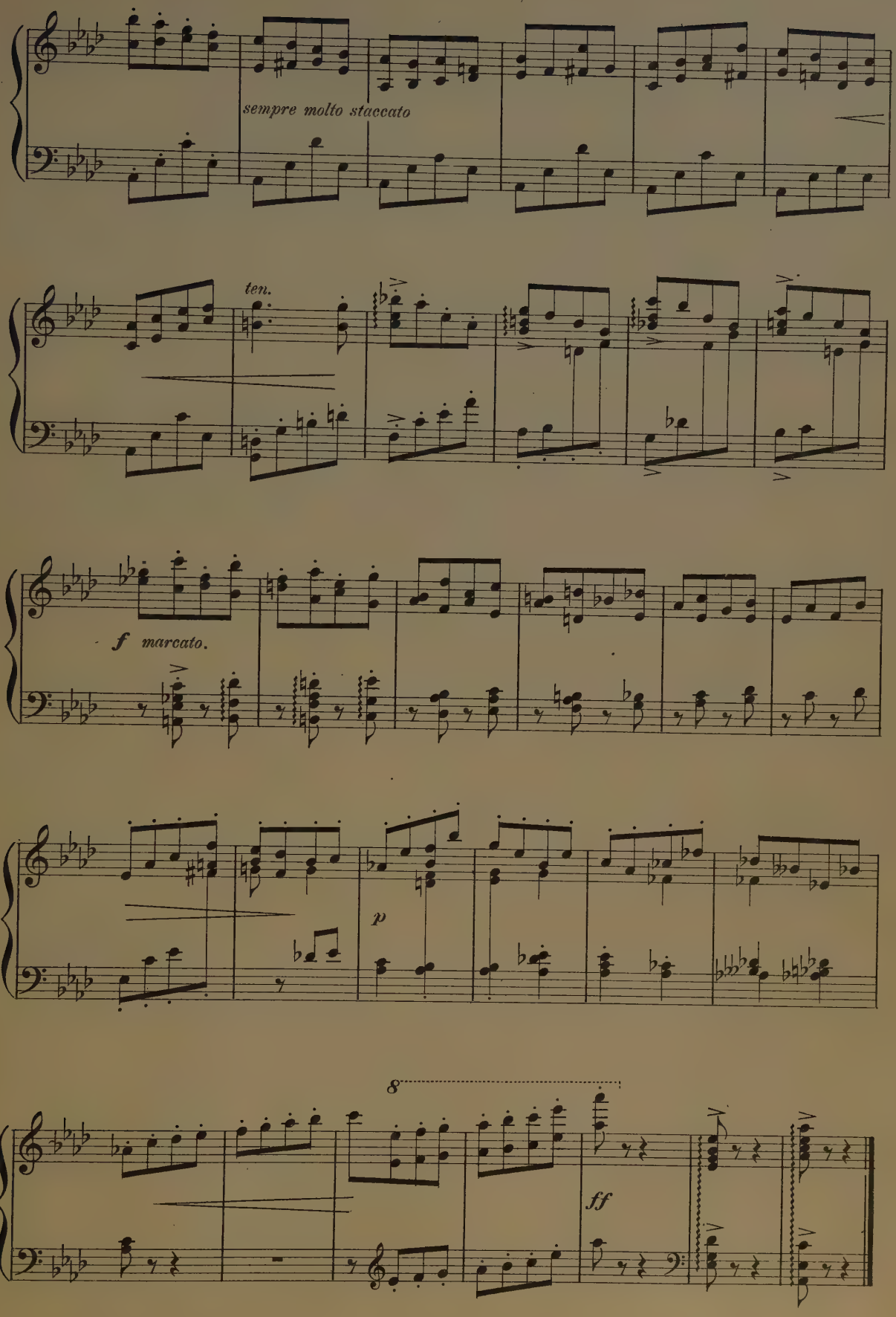
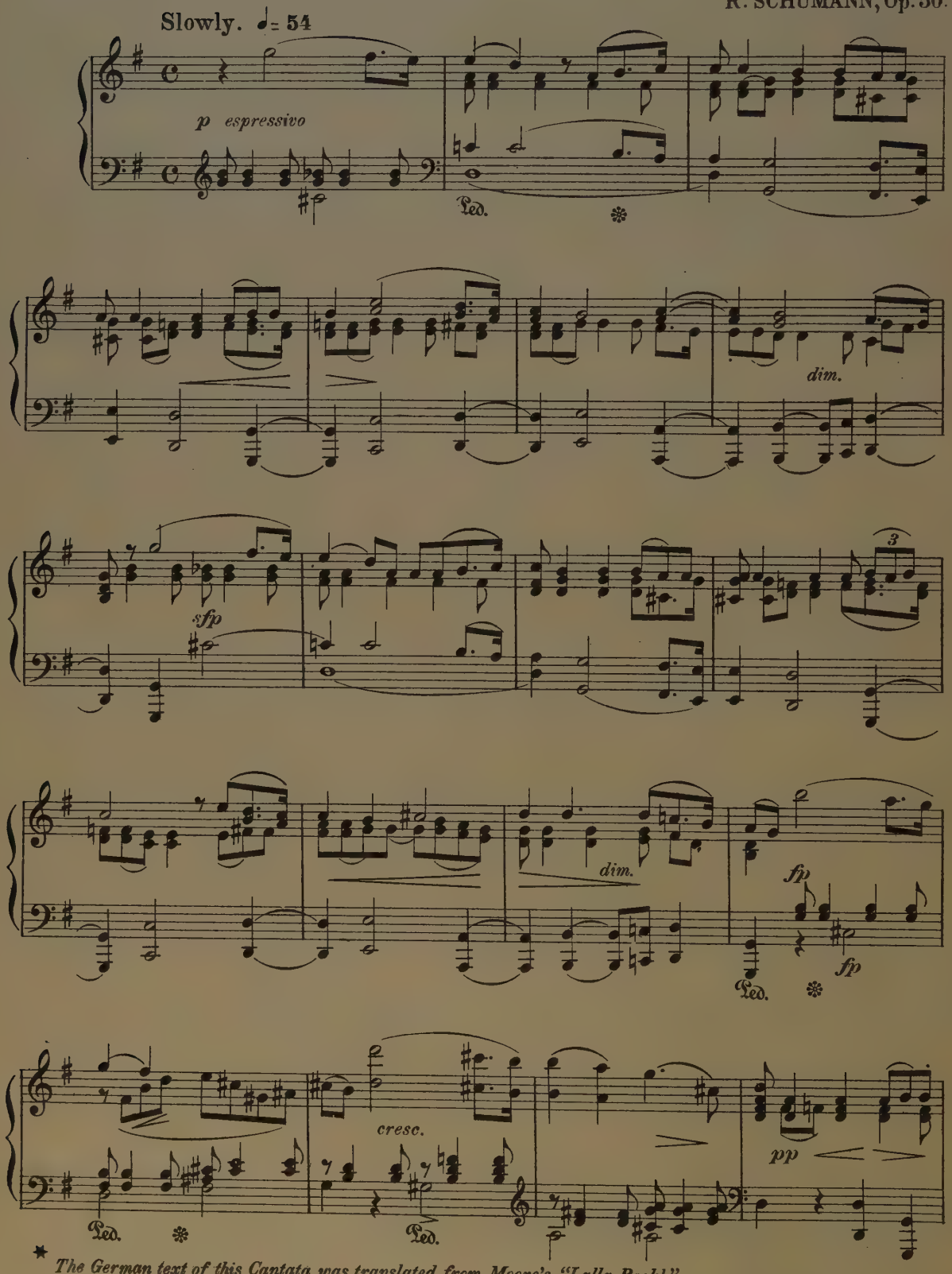

8
ten.
p
3
3
cresc. - poco - a - poco - molto - - -
ff
poco ritard.
a tempo.
p
ten.


sempre molto staccato
ten.
f marcato.
p
8
ff

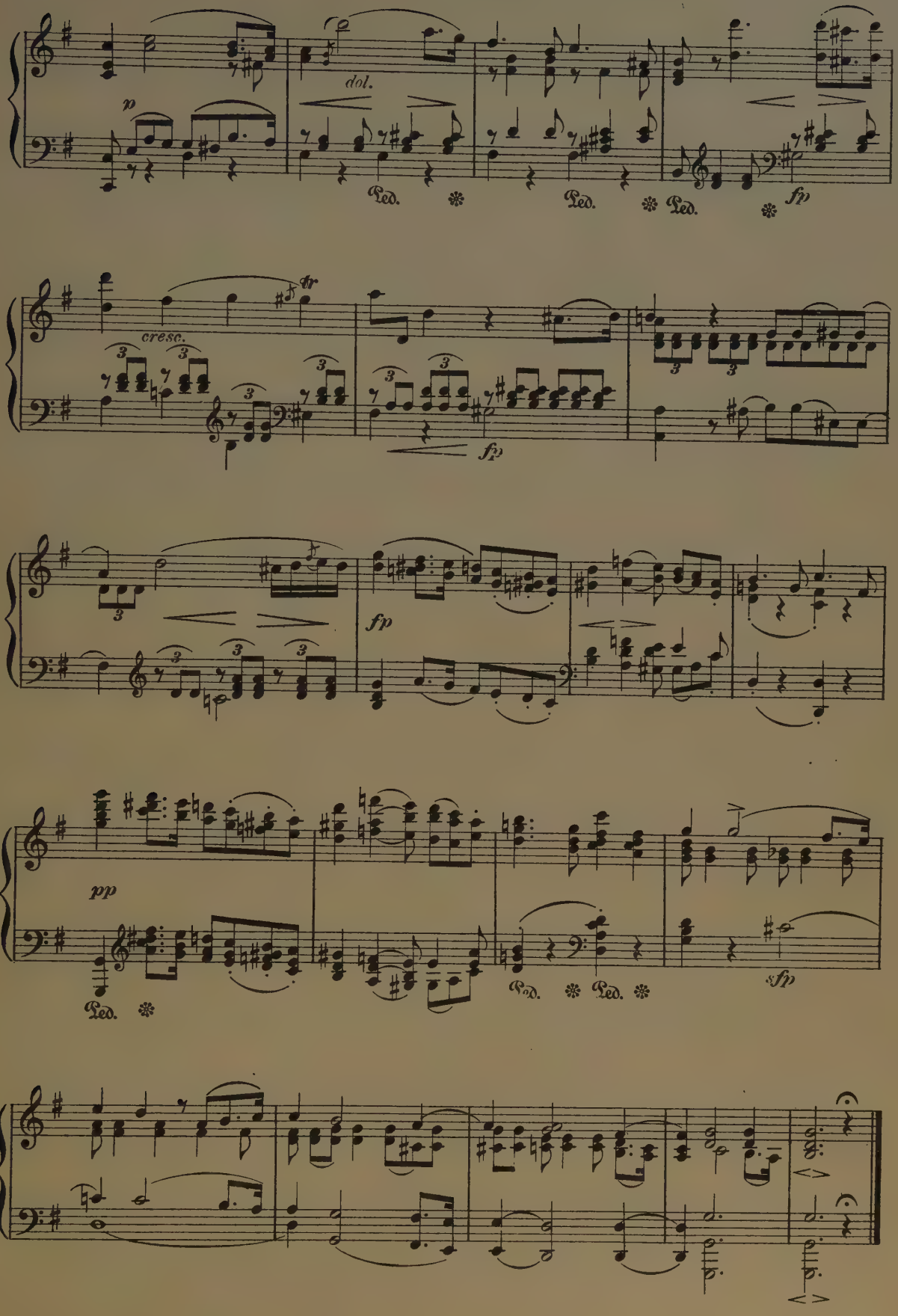
Paradise and the Peri. Part II, Introduction

"Her first fond hope of Eden blighted"*

R. SCHUMANN, Op. 50.

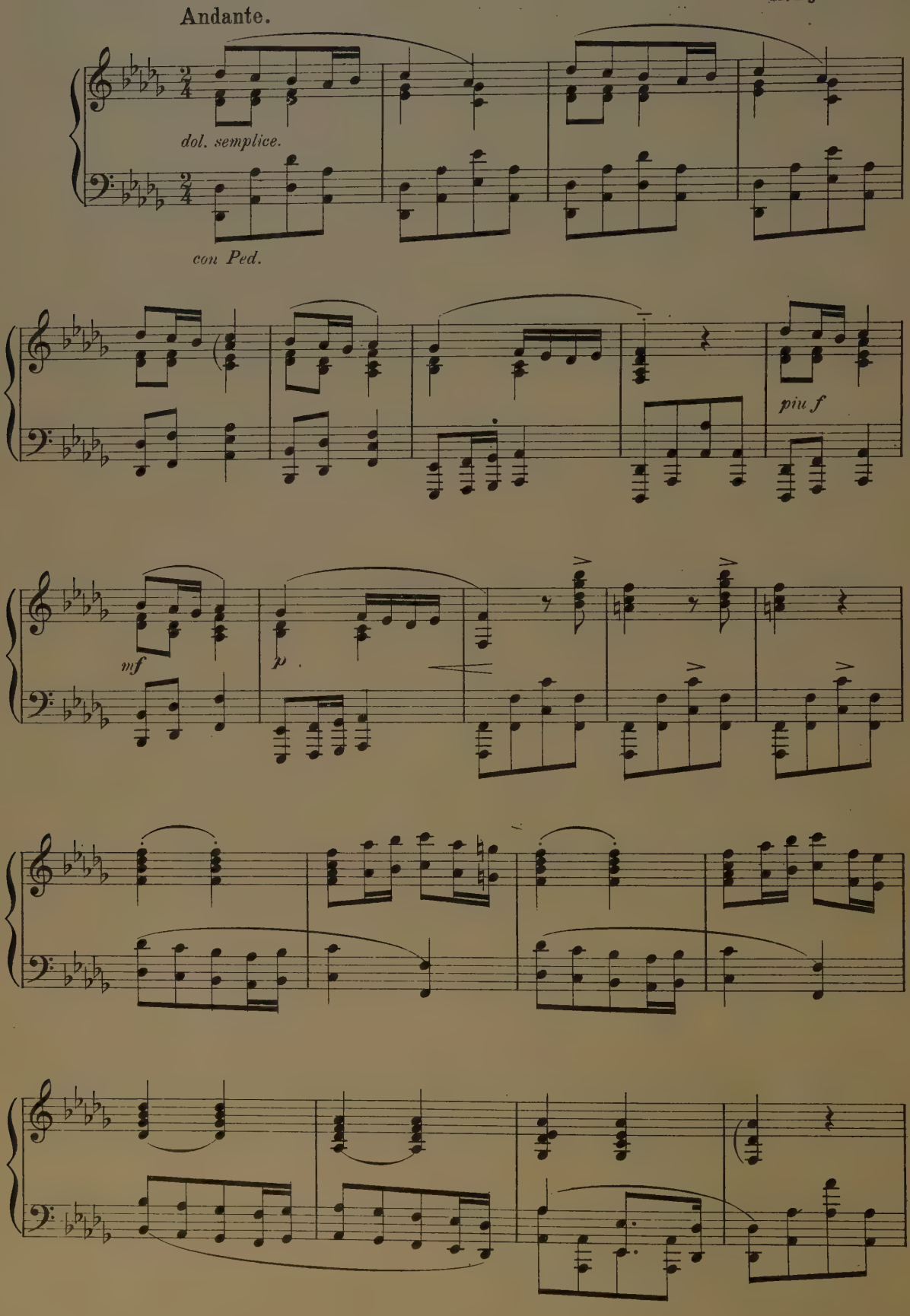


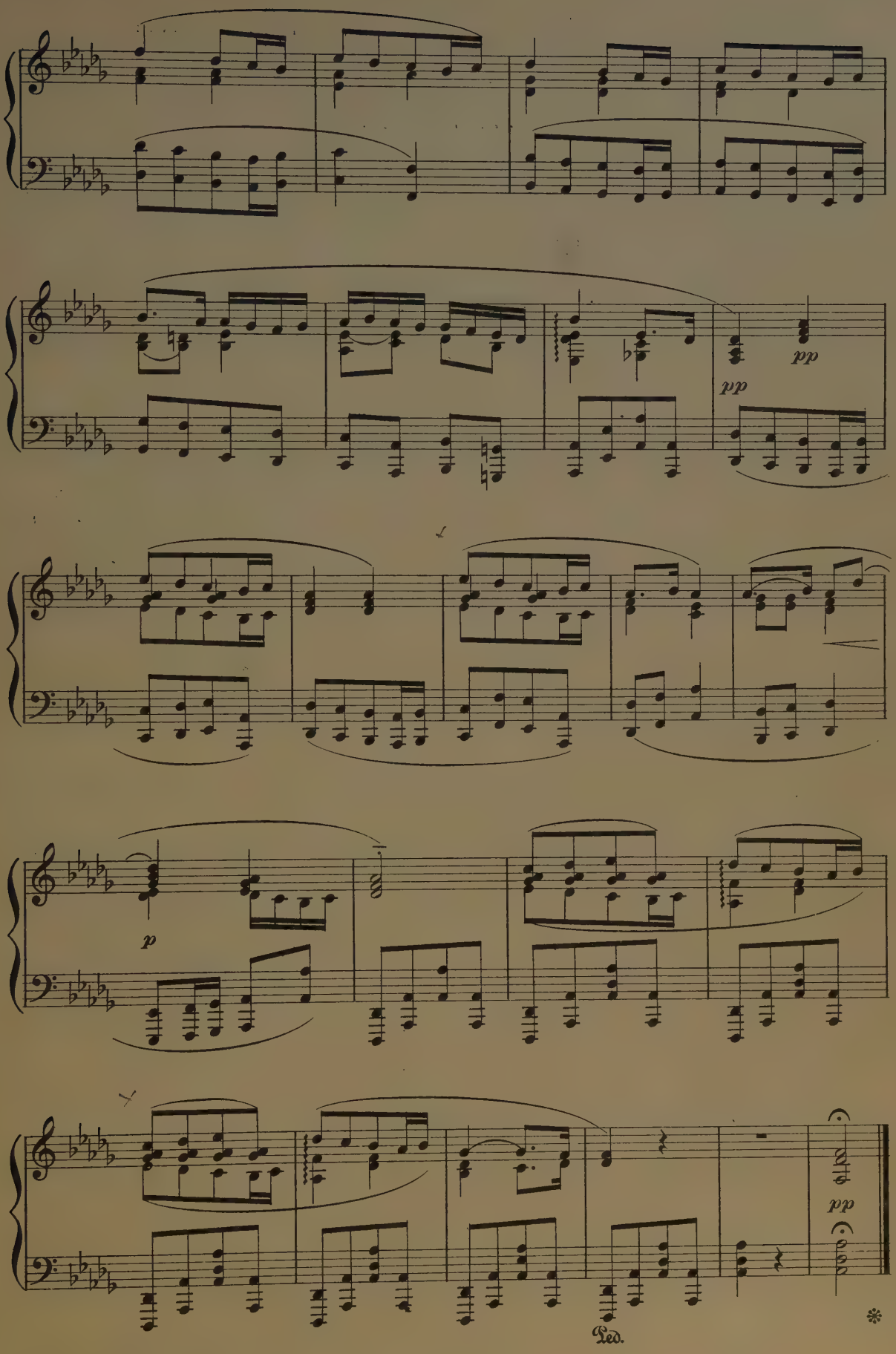
* *The German text of this Cantata was translated from Moore's "Lalla Rookh"*


p
dol.
Ped.
Ped.
Ped.
fp
cresc.
tr
fp
fp
pp
Ped.
Ped.
Ped.
sfp

Berceuse.

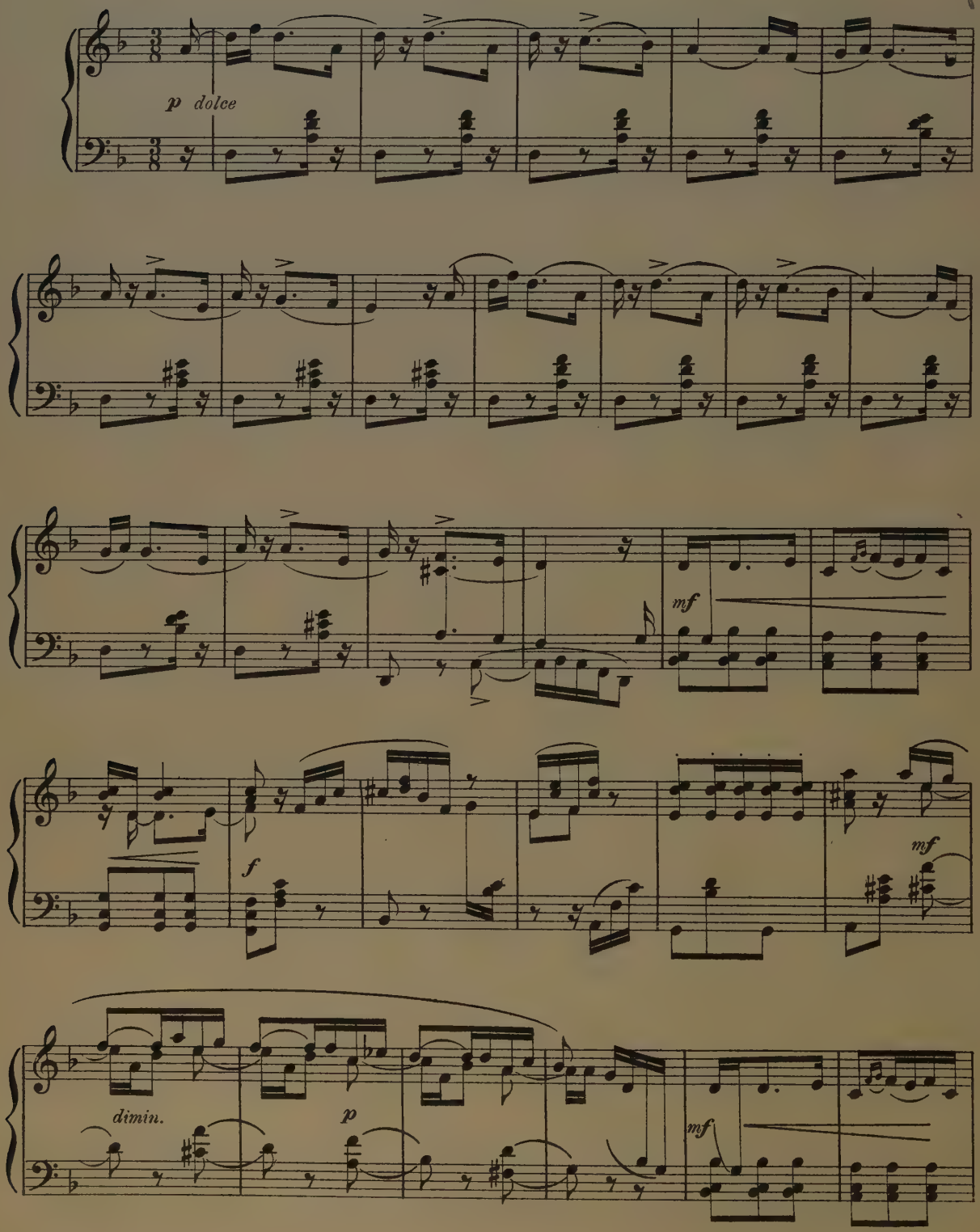
H. KJERULF.

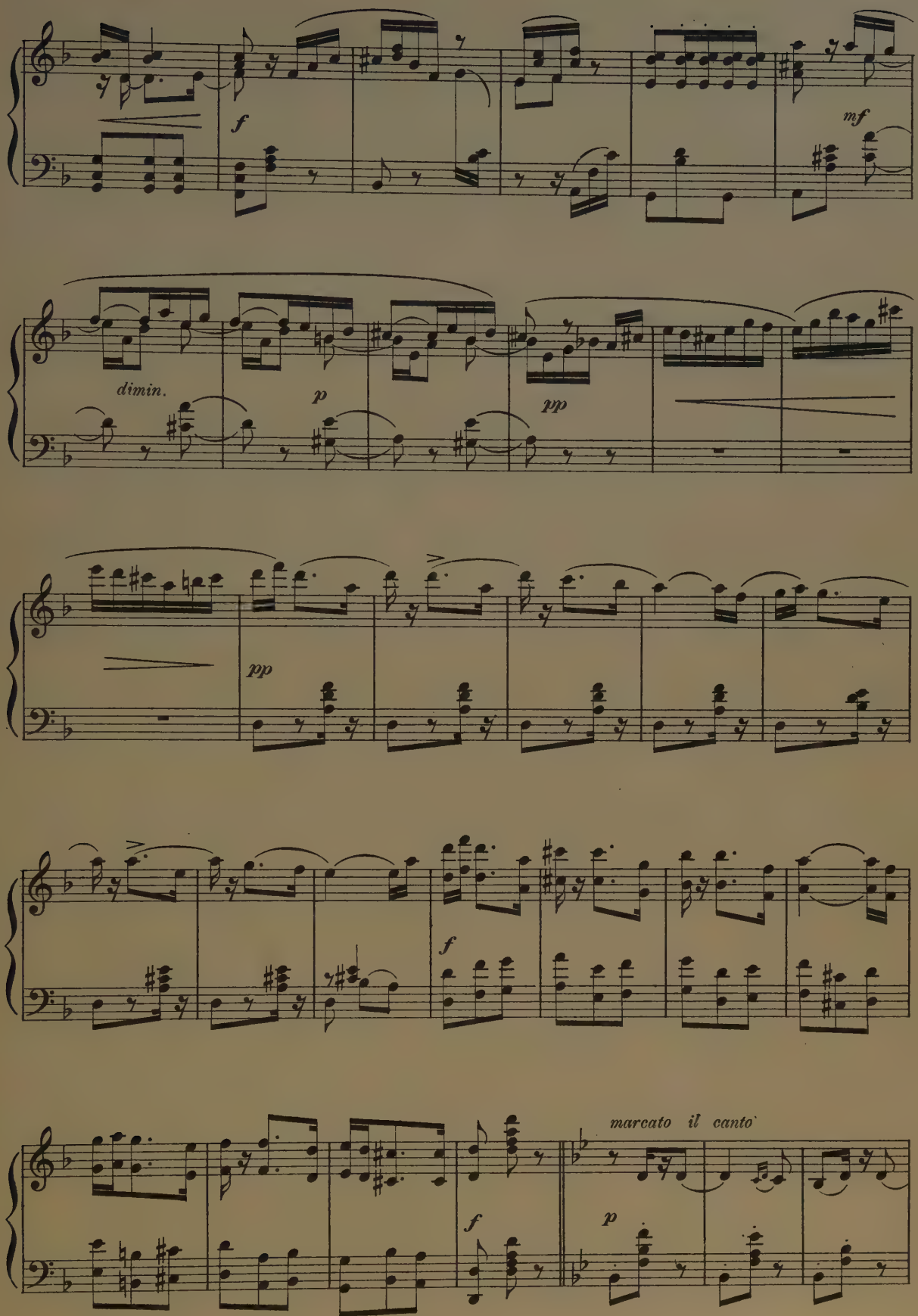


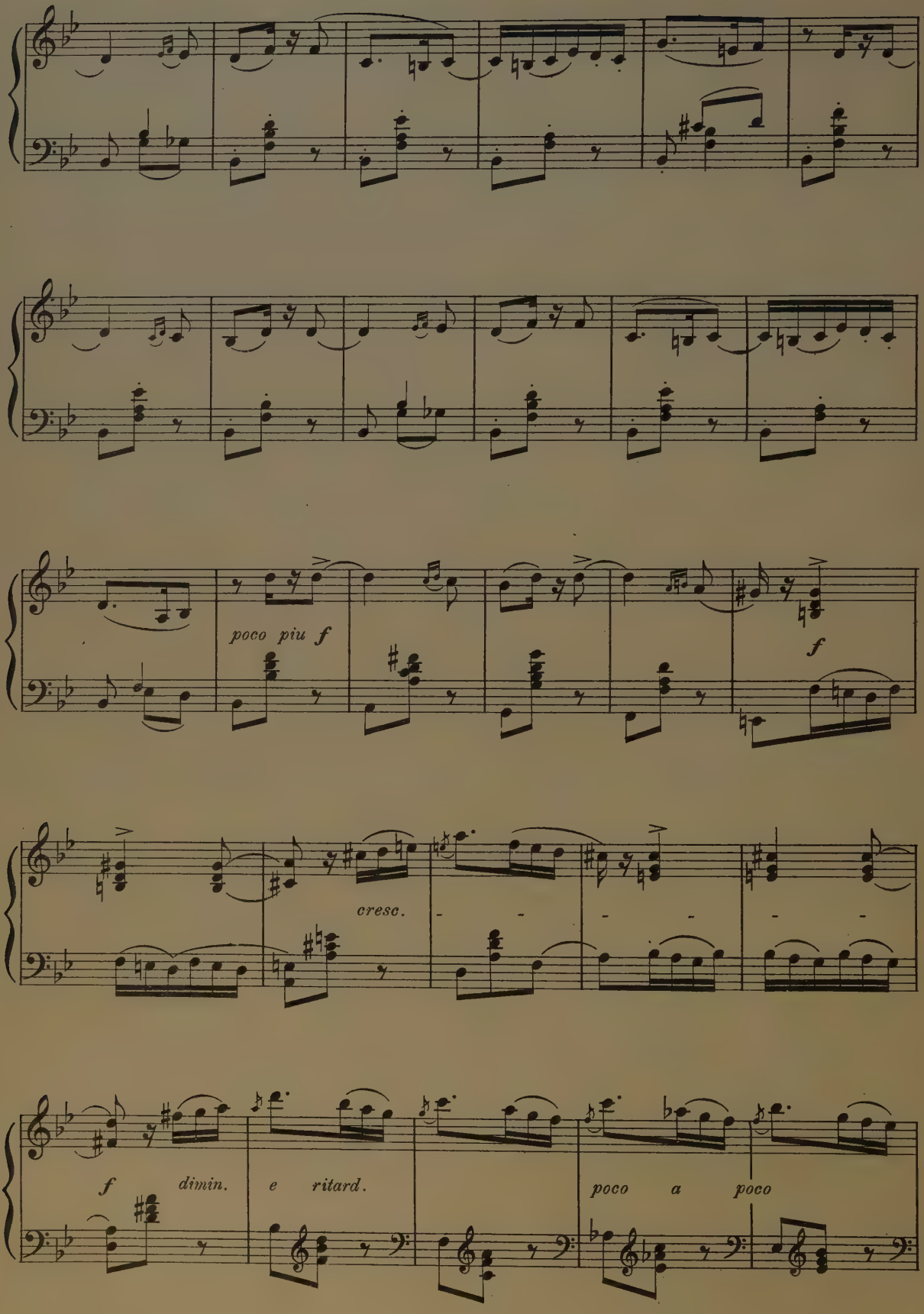

pp
pp
p
pp
Ped.
*

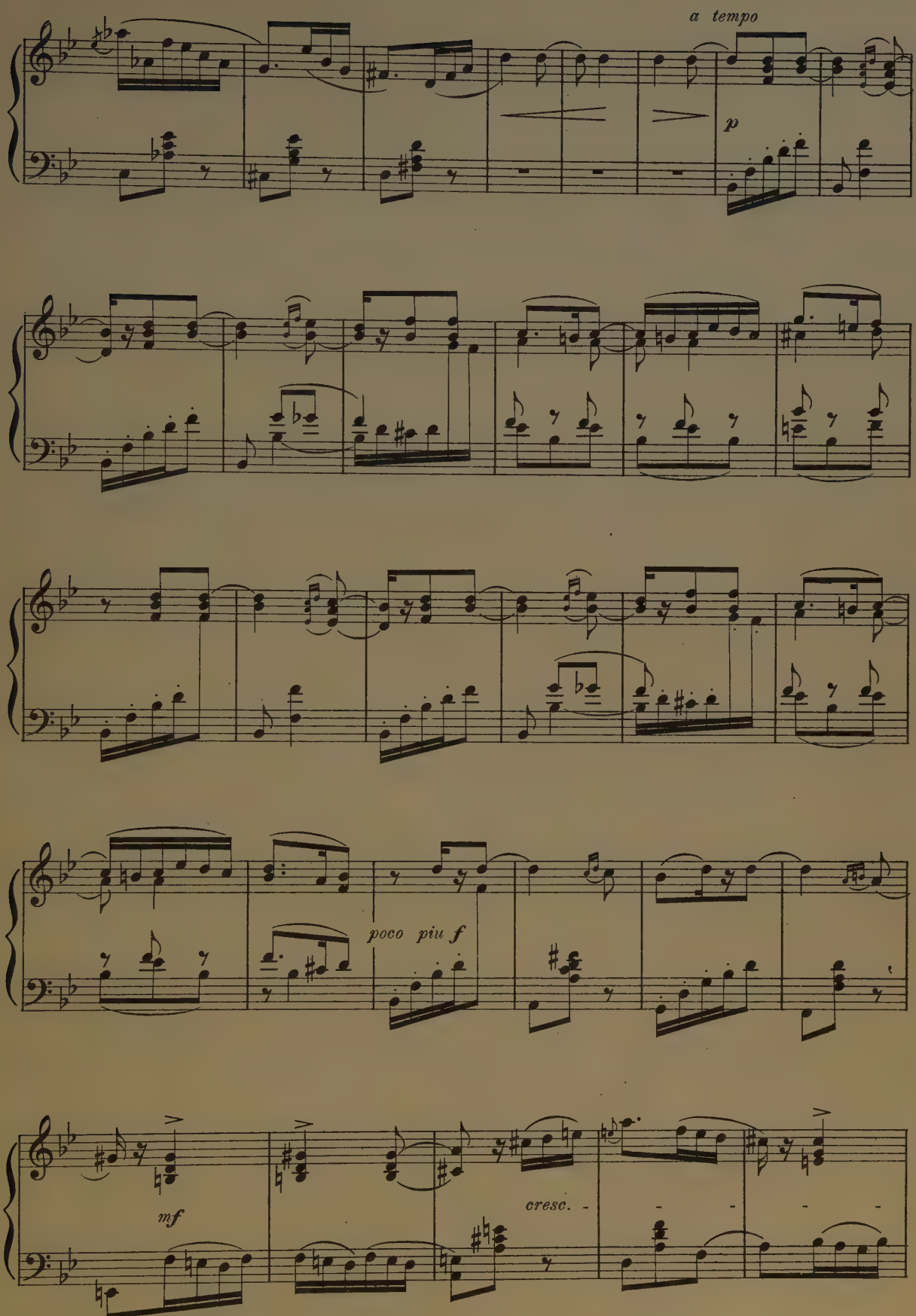
Mazurka de Salon.

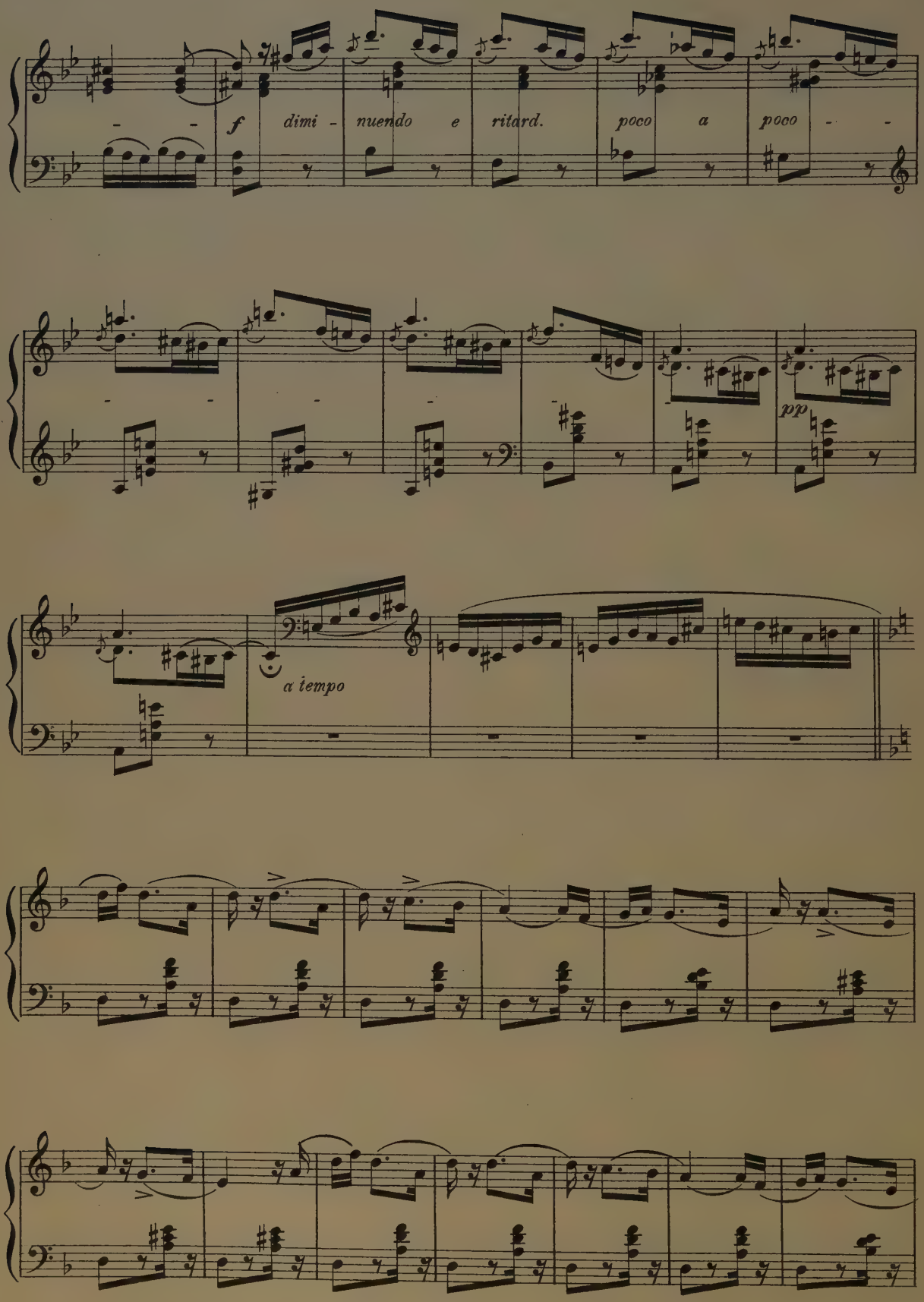
P. TSCHAÏKOWSKY.
(1840–1893) Op. 9, No.

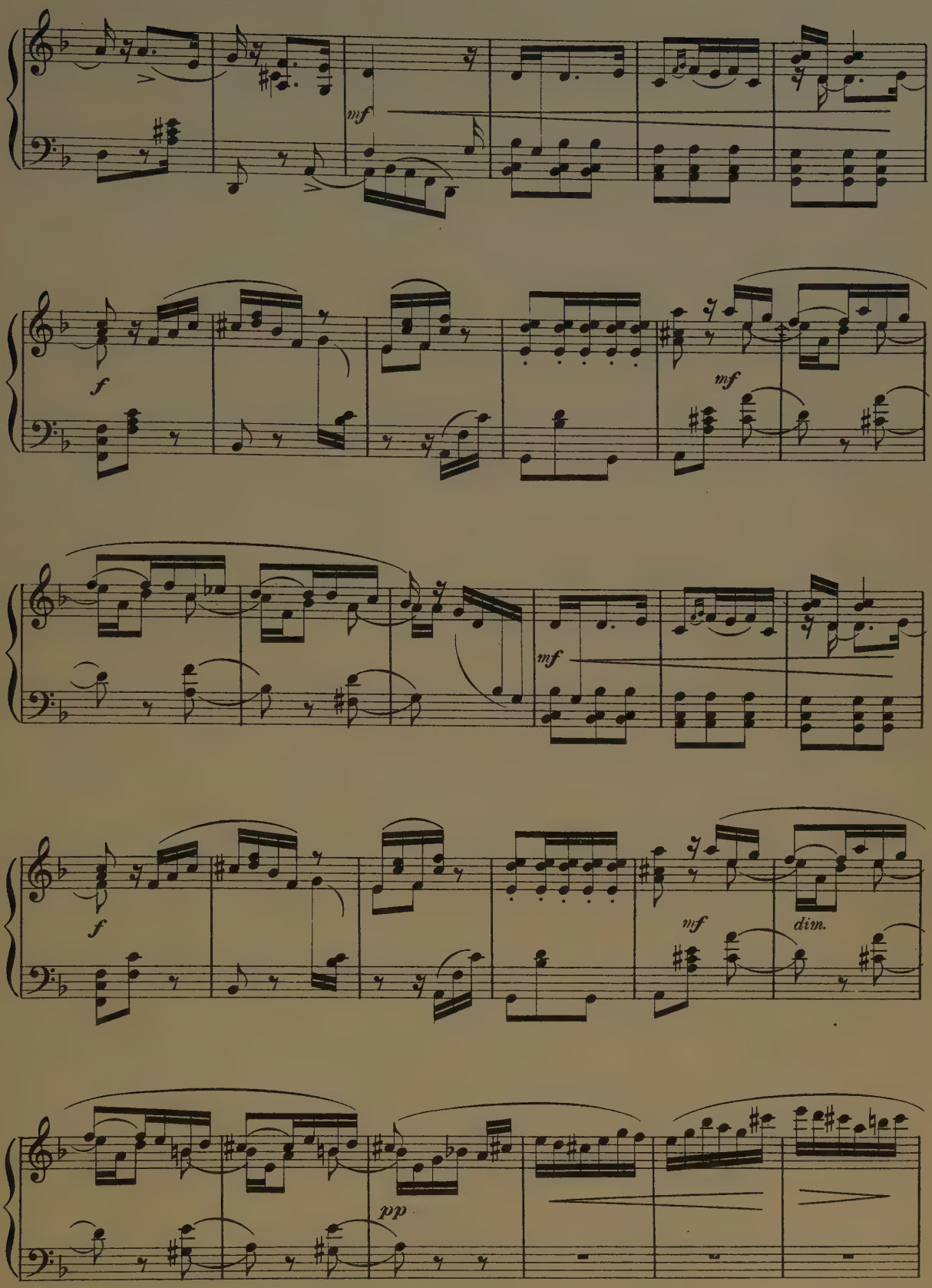


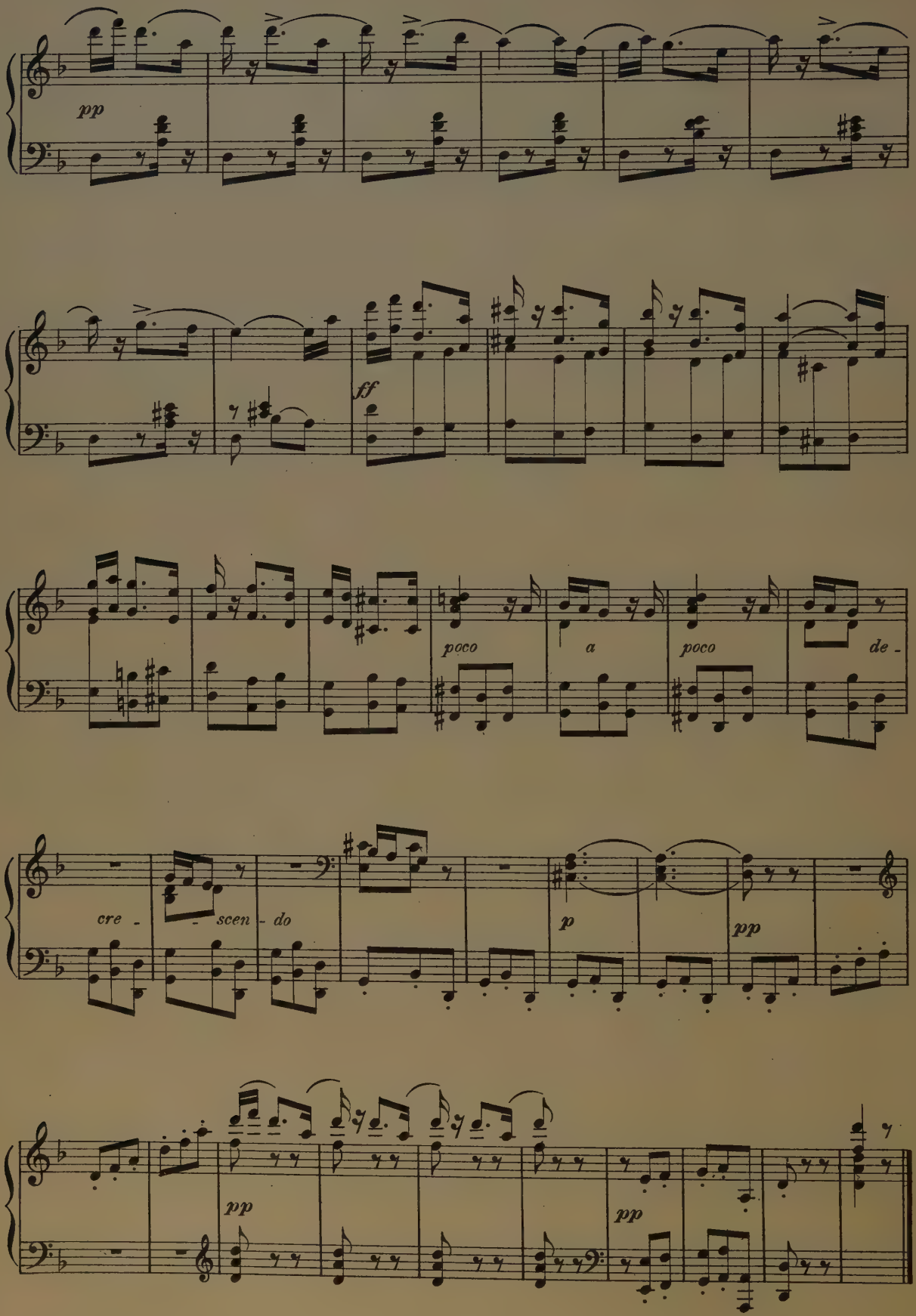

f
mf
dimin.
p
pp
pp
f
f
marcato il canto
p


poco piu f
f
cresc.
f
dimin.
e
ritard.
poco
a
poco


a tempo
p
poco piu f
mf
cresc.


f dimi - nuendo e ritard. poco a poco
pp
a tempo


mf
f
mf
mf
f
mf
dim.
pp

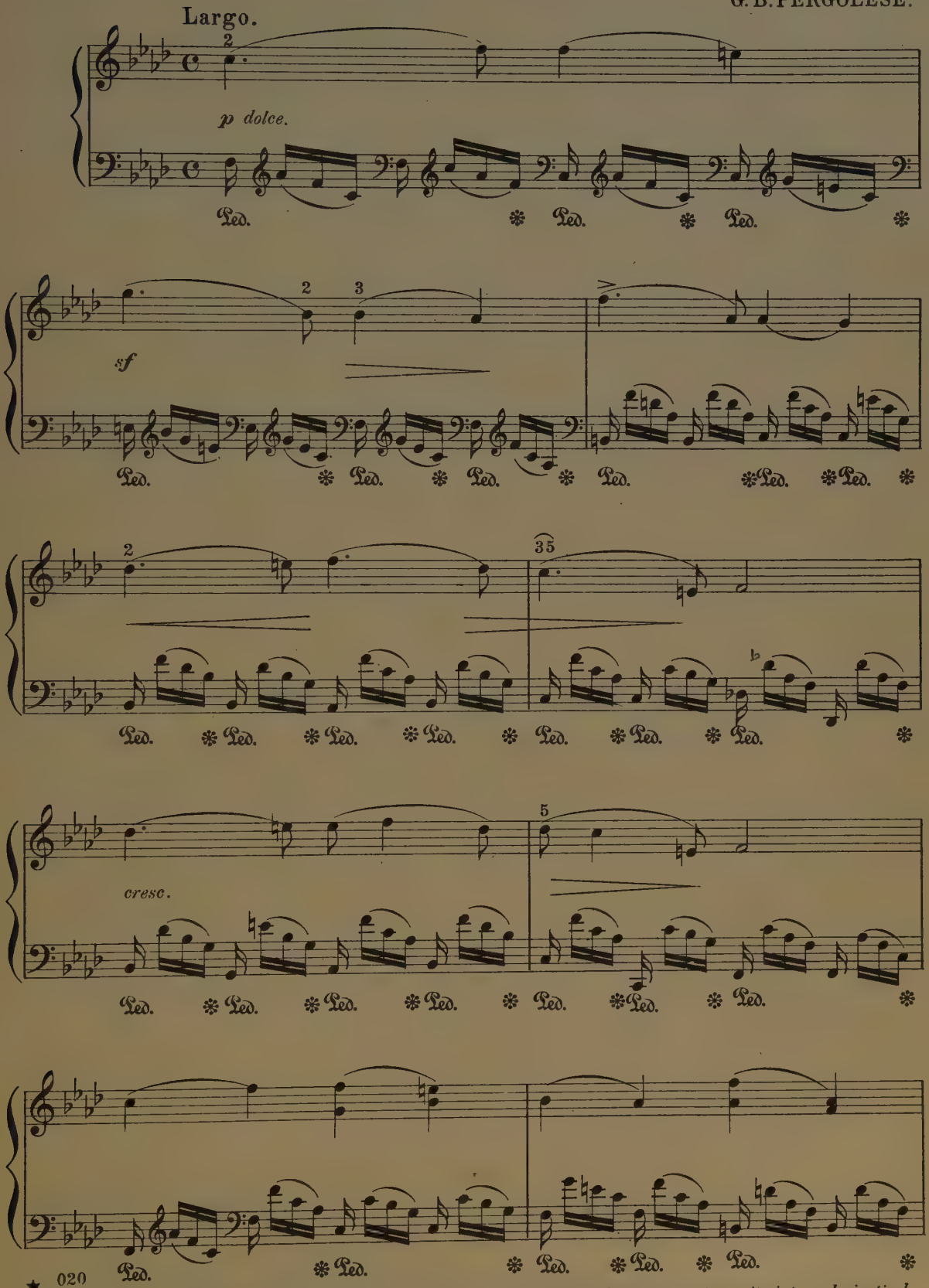

pp
ff
poco
a
poco
de -
cre -
- scen - do
p
pp
pp
pp

Quando corpus morietur.

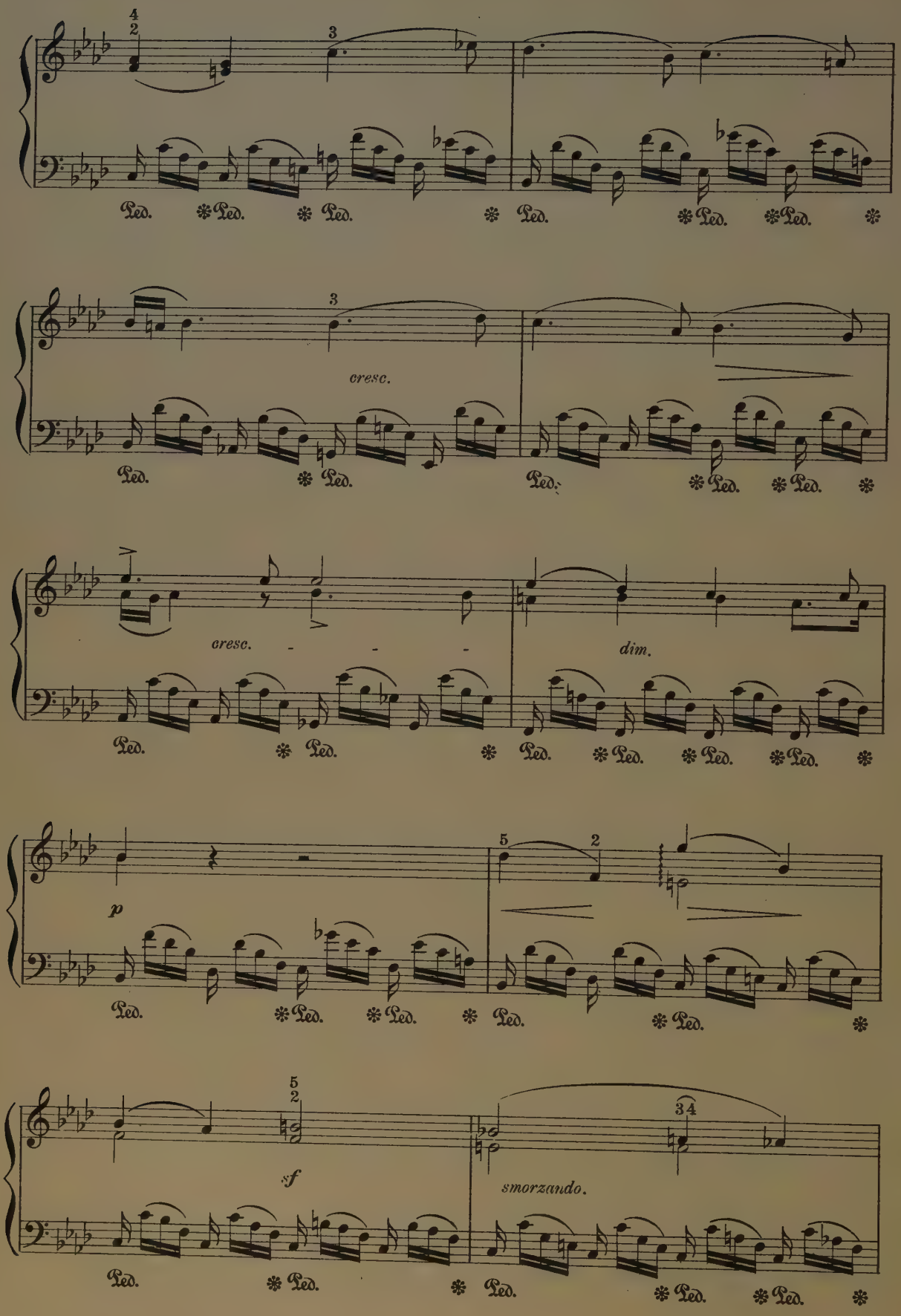
FROM THE

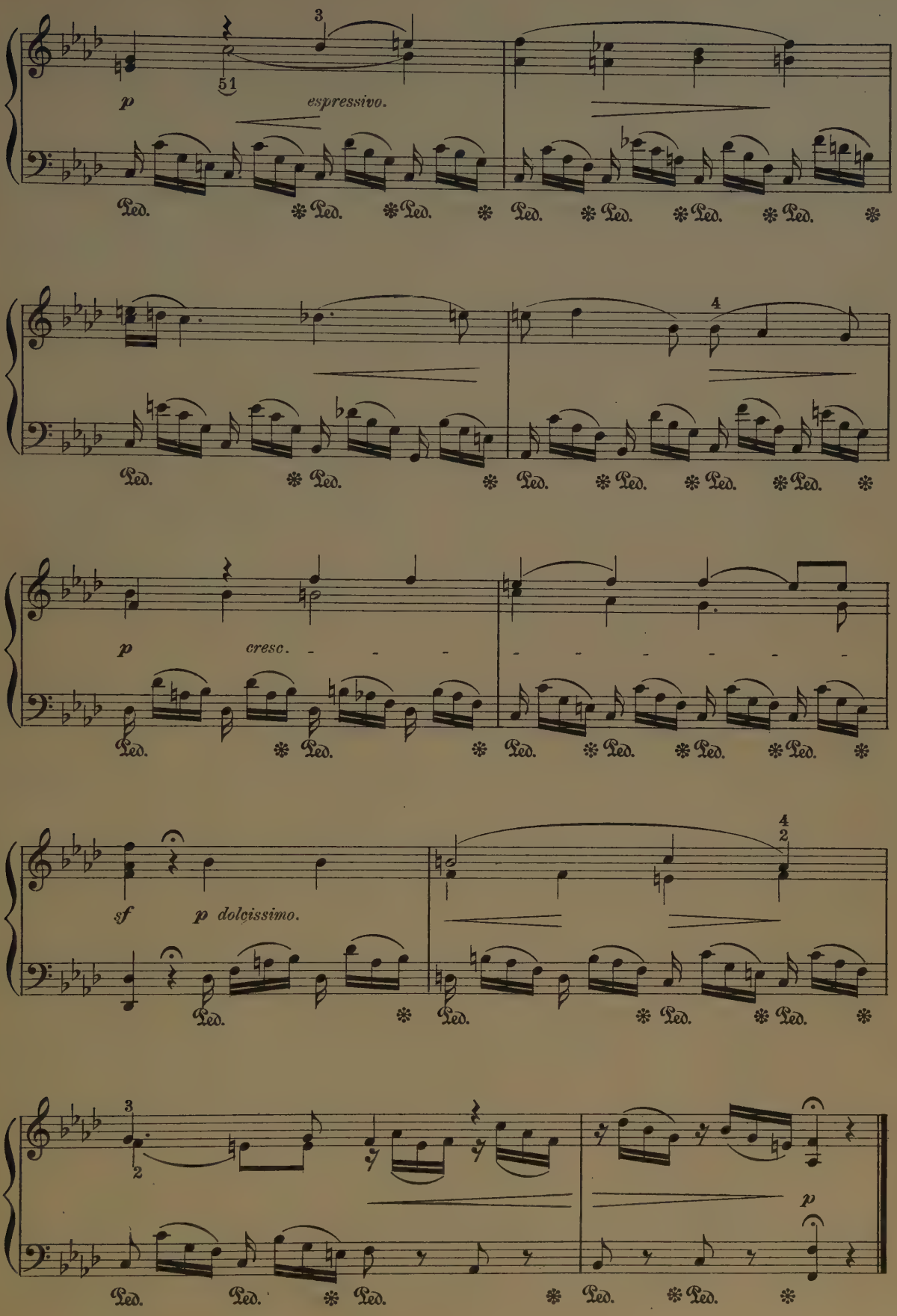
STABAT MATER.

G. B. PERGOLESE.*



* 020 *Pergolese was one of the first Italian composers who infused dramatic and passionate intensity into ecclesiastical music.*

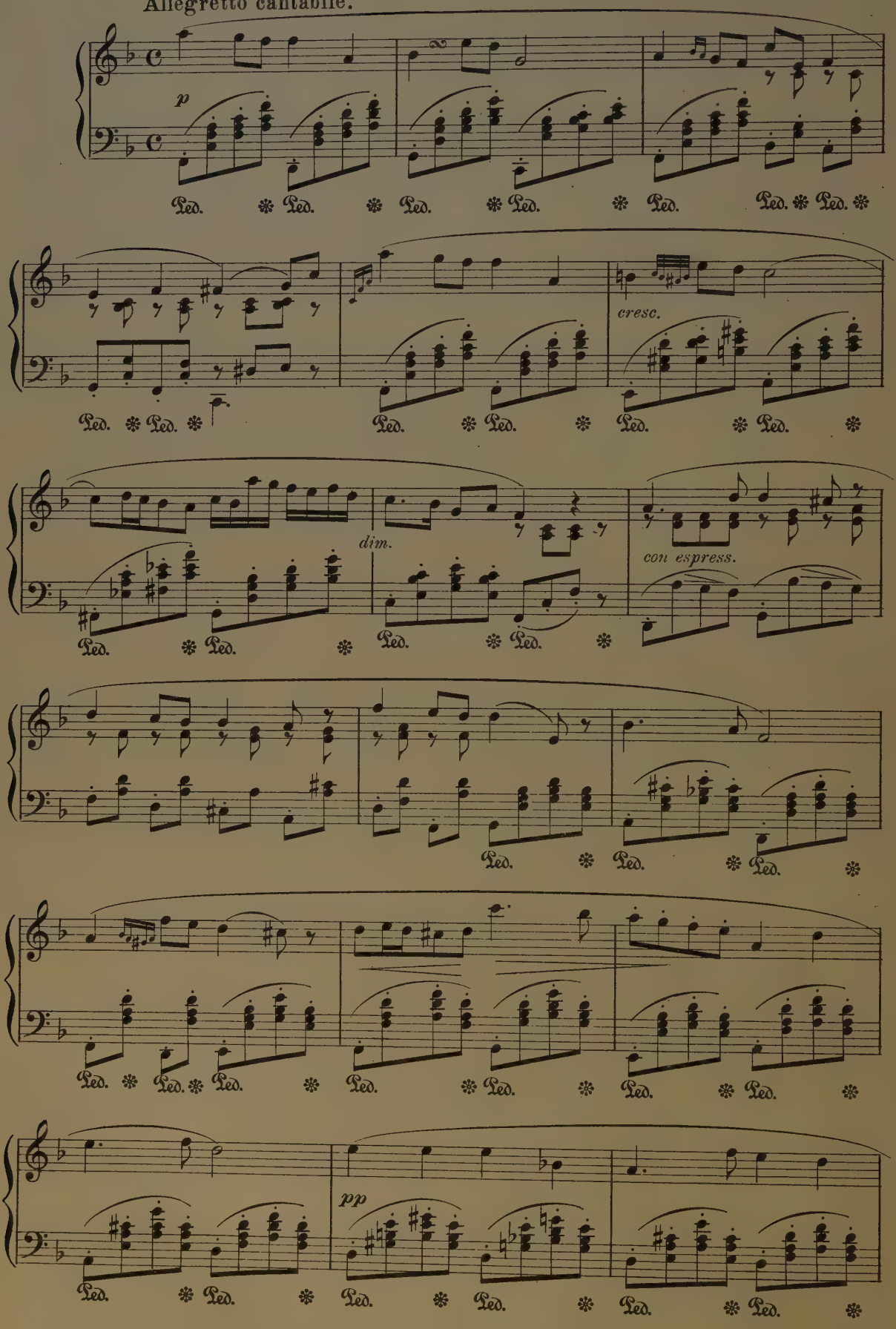

cresc.
cresc.
dim.
p
sf
smorzando.

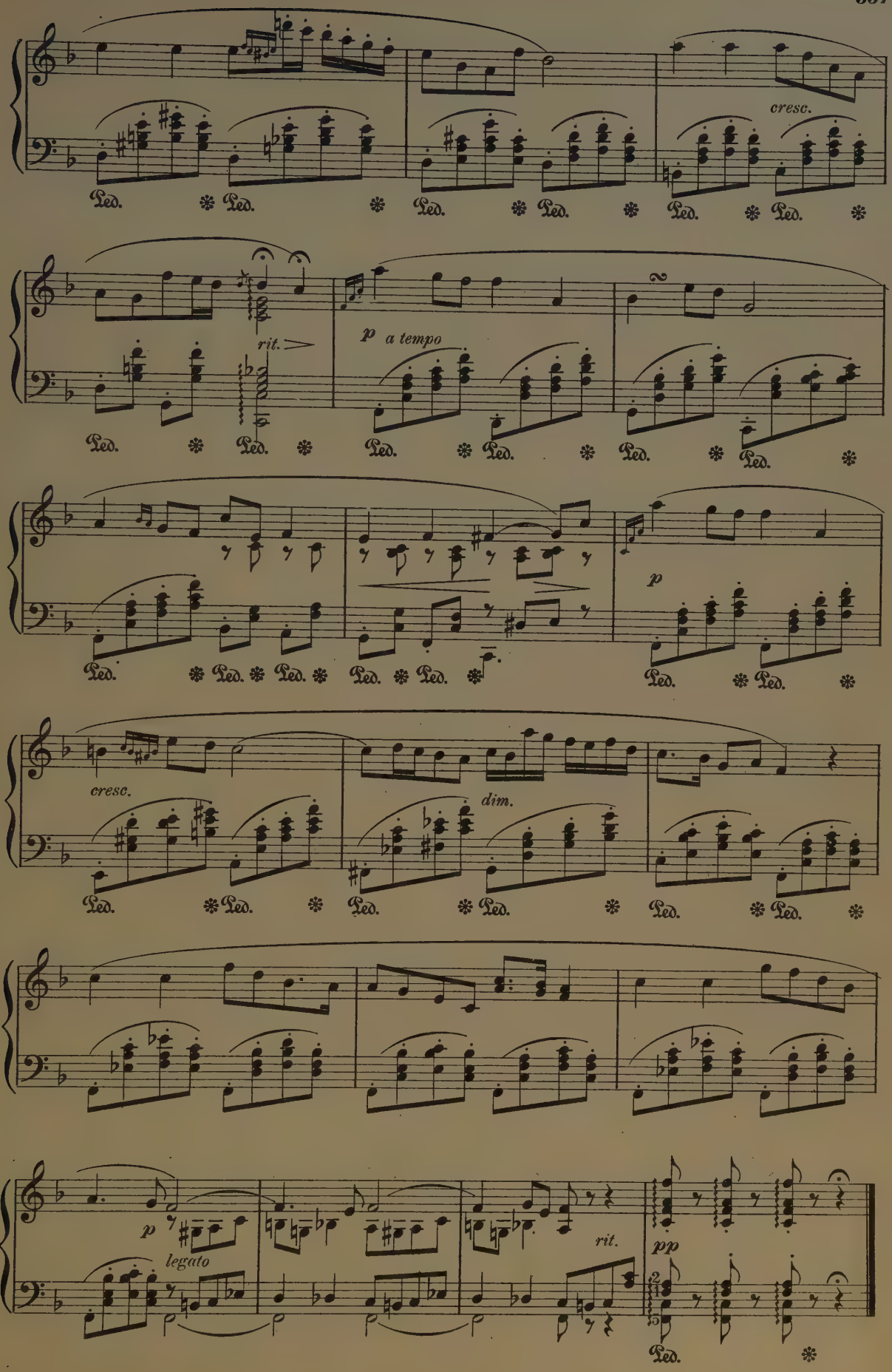

p
espressivo.
cresc.
sf
p dolcissimo.
p

Nocturne.

H. SCHOLTZ, Op. 2. №1.

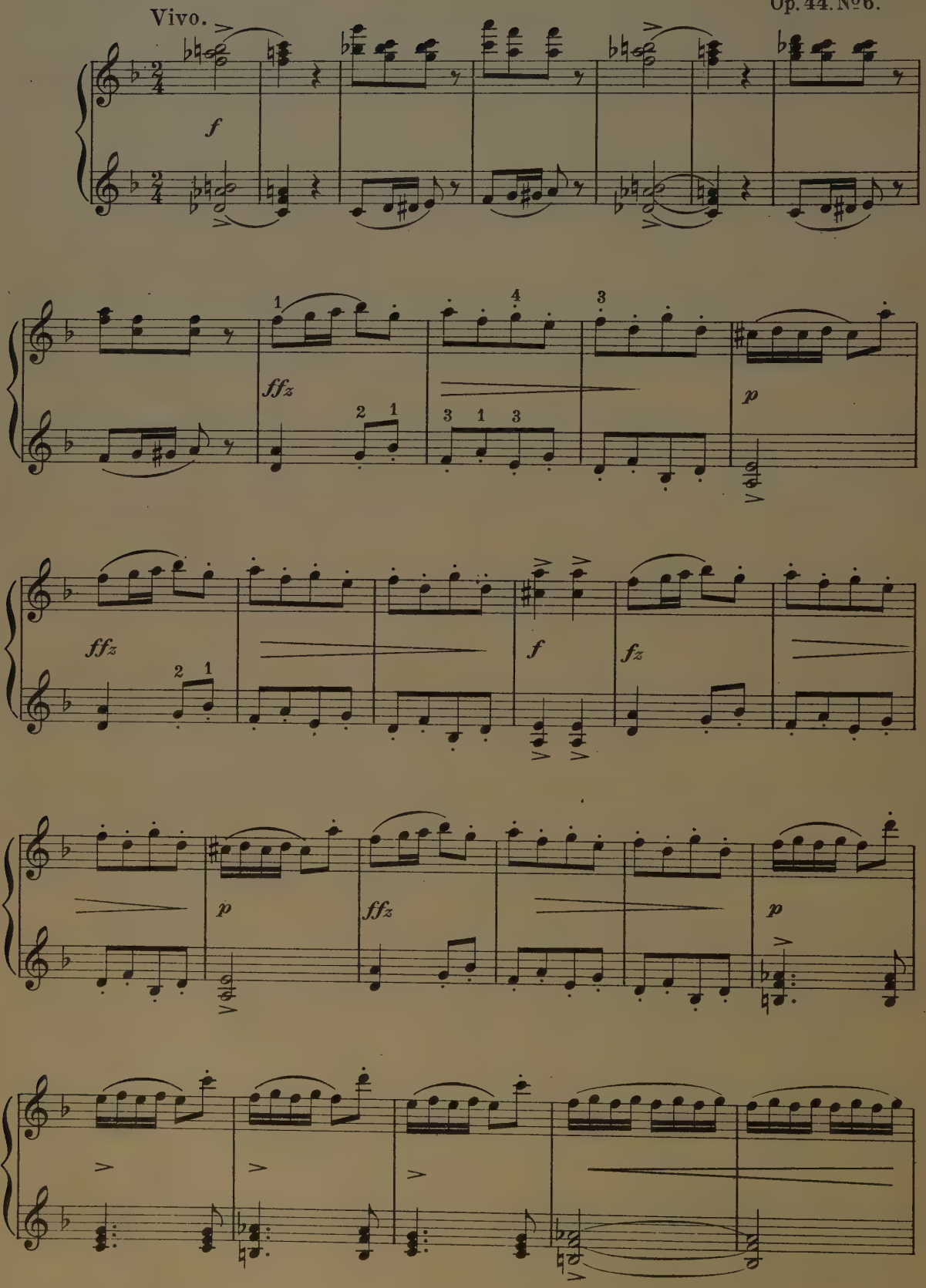
Allegretto cantabile.

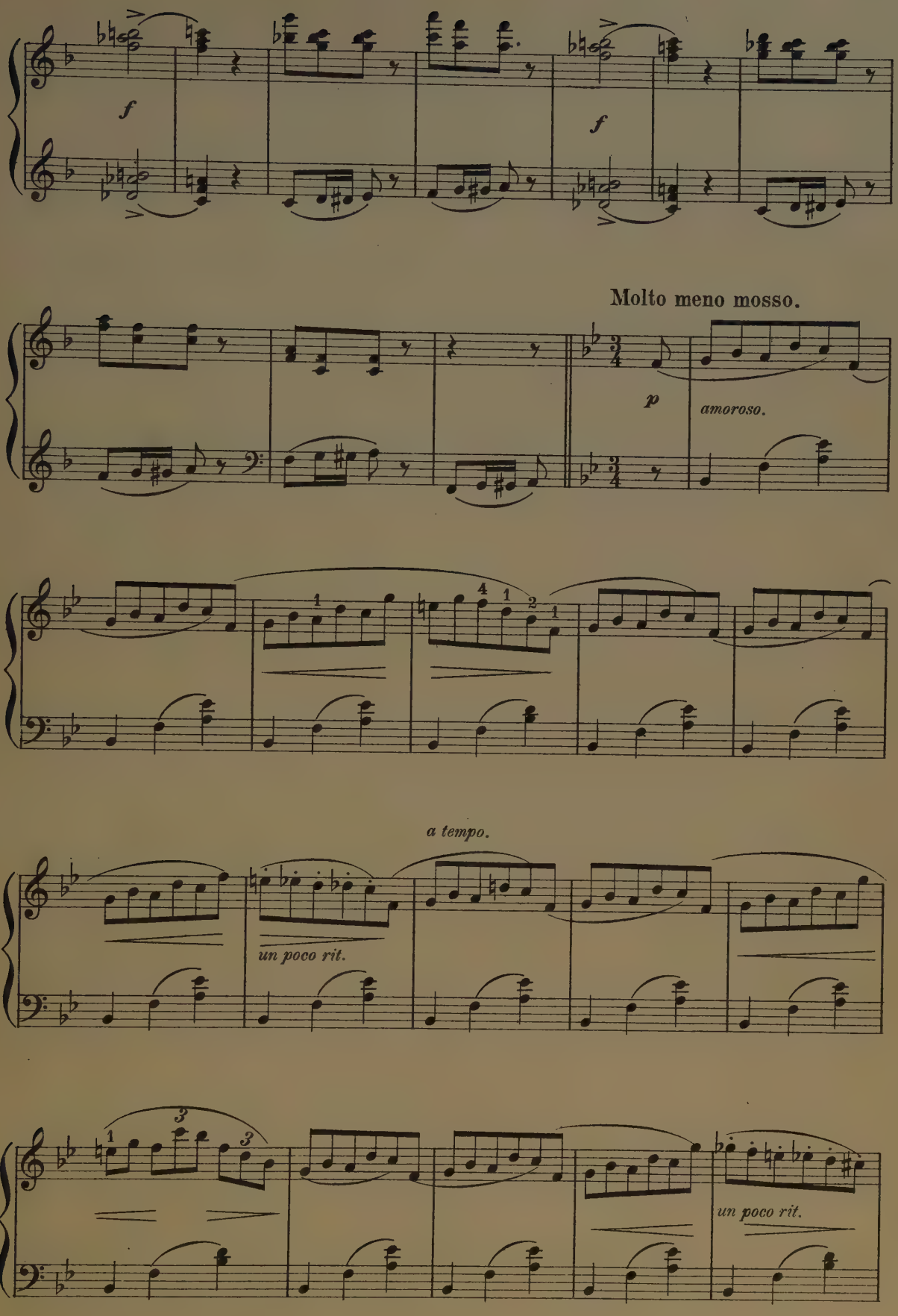


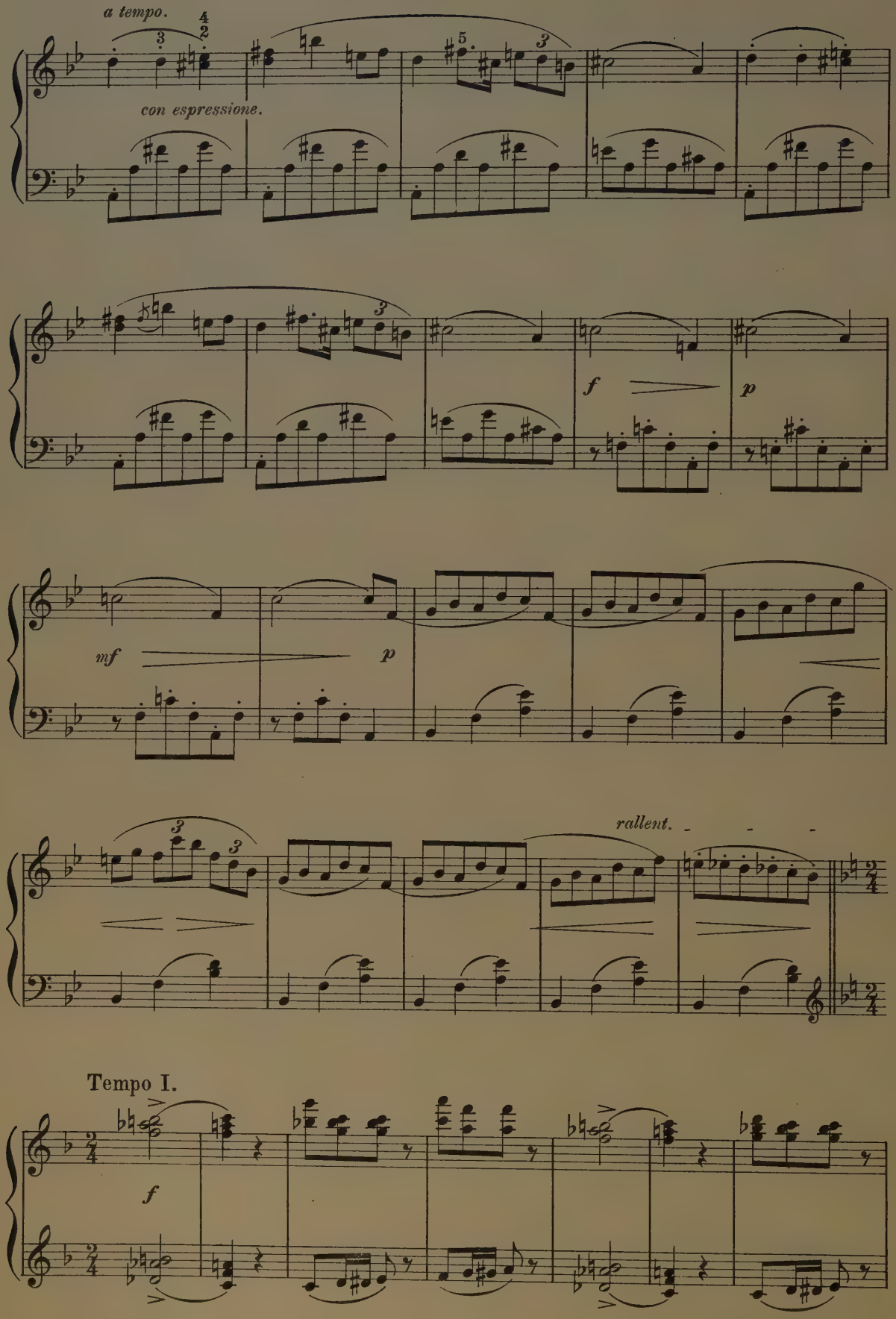

cresc.
rit.
p a tempo
p
cresc.
dim.
p
legato
rit.
pp

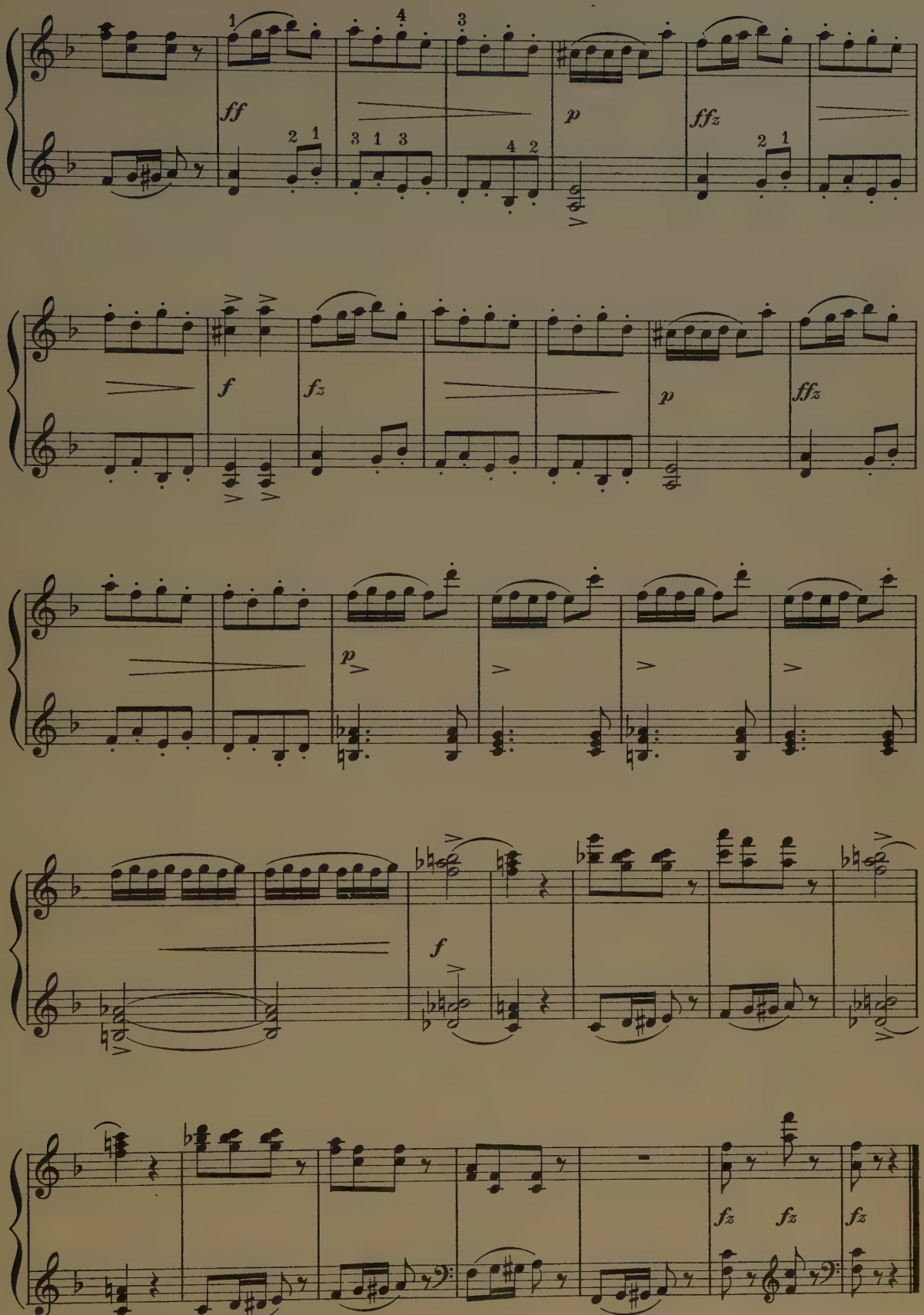
Harlequin and Columbine.

R. KLEINMICHEL,
Op. 44. №6.




f
f
Molto meno mosso.
p
amoroso.
a tempo.
un poco rit.
un poco rit.

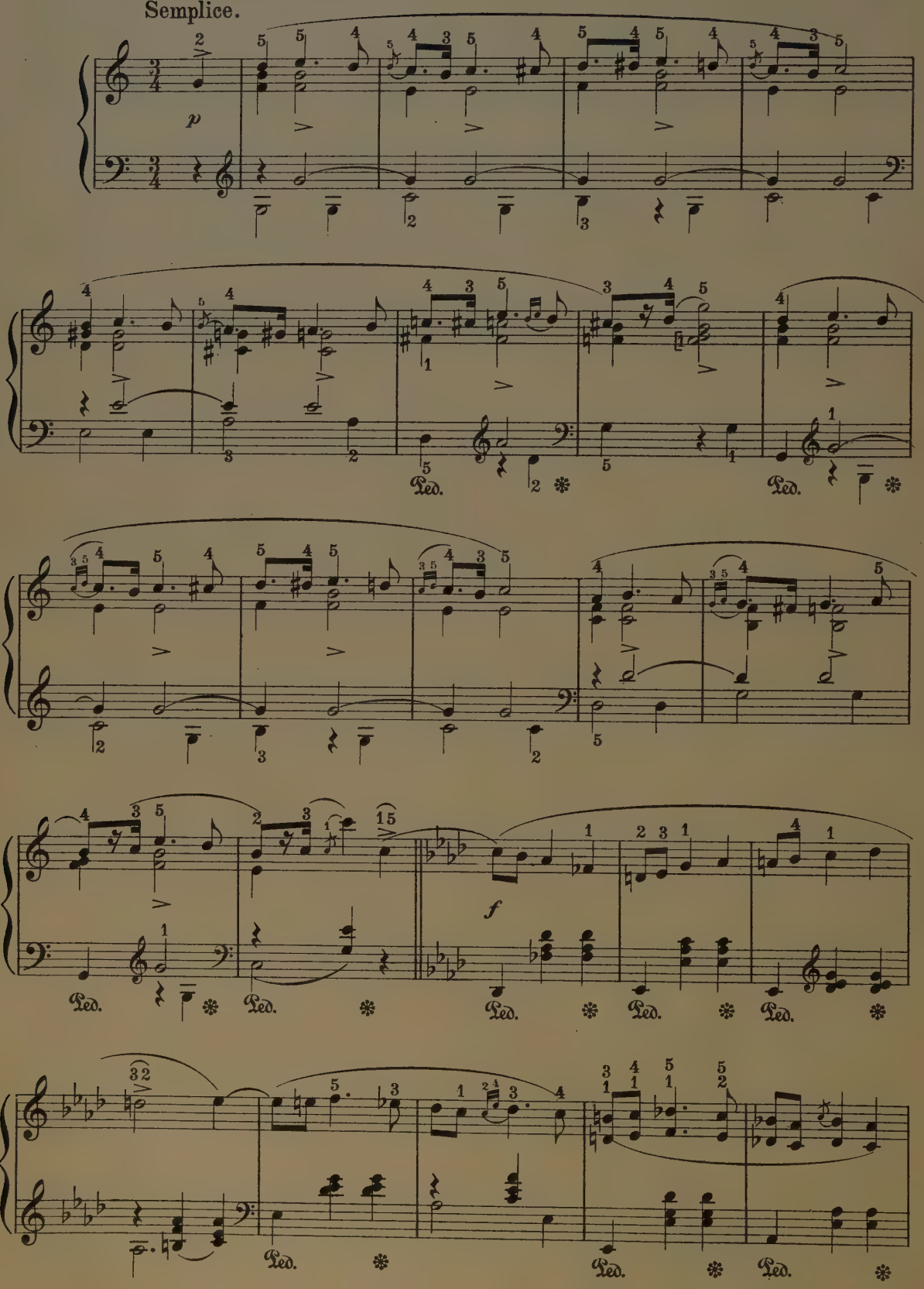

a tempo.
con espressione.
f
p
mf
p
rallent.
Tempo I.
f

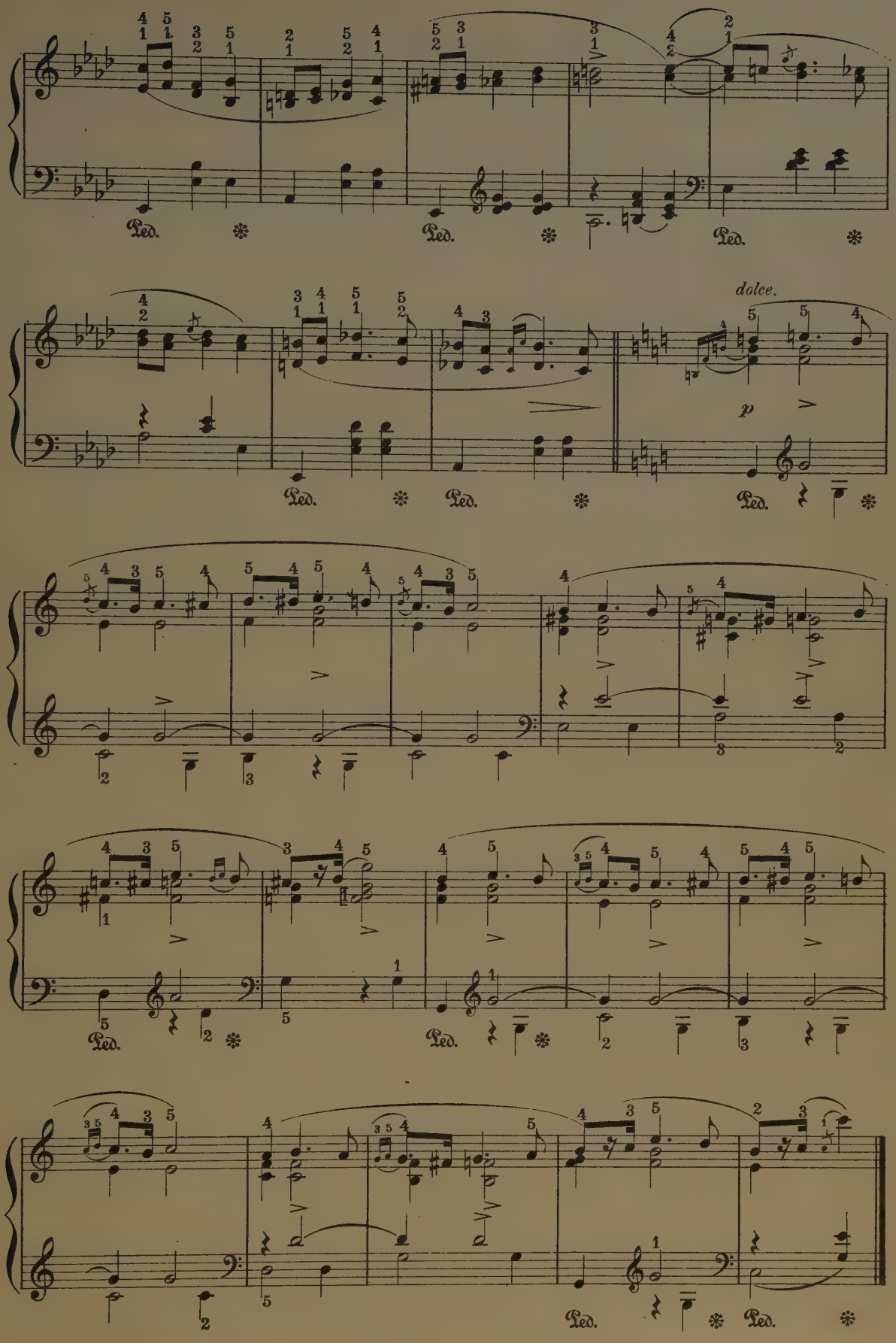

ff
p
ffz
f
fz
p
ffz
p
f
fz
fz
fz

Mazurka.

F. CHOPIN, Op. 33. № 3.

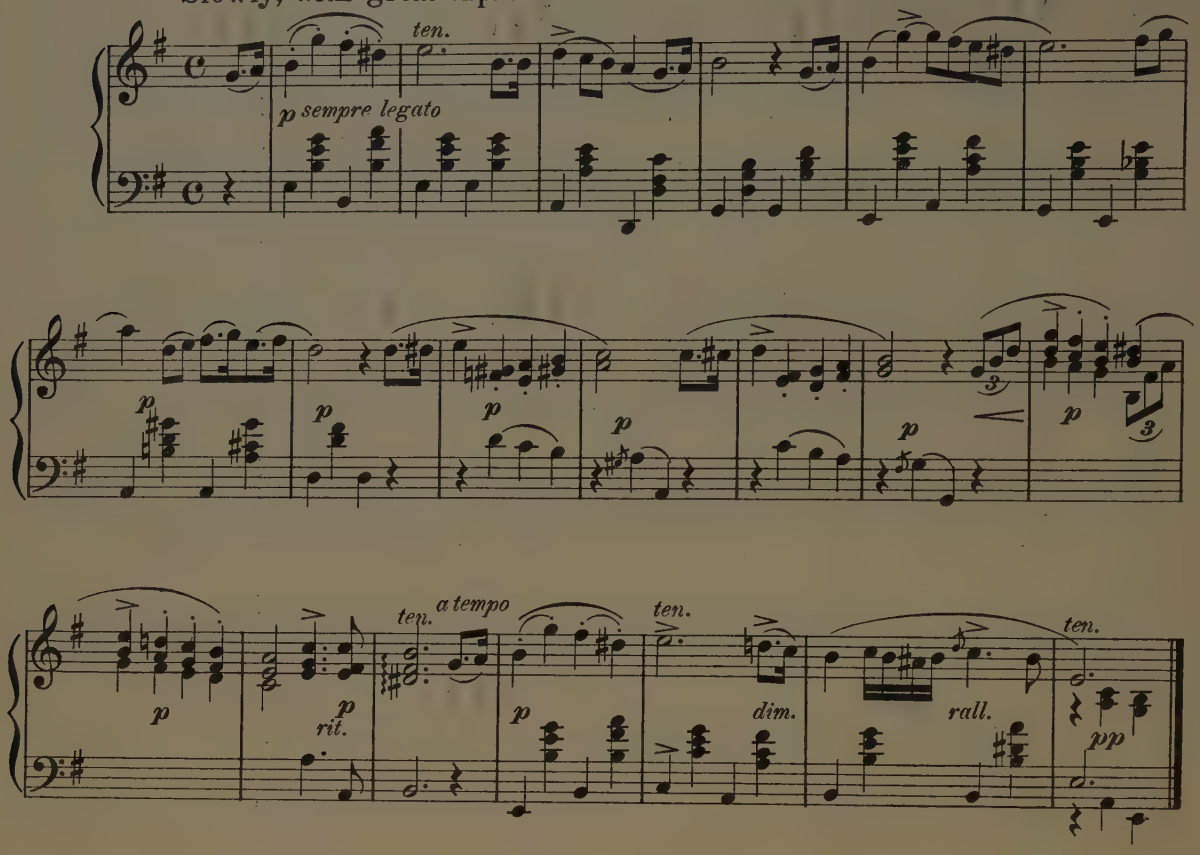
Semplice.




dolce.
p
Ped.

Chansonnette.

Slowly, with great expression. CLEMENS SEIDEL, Op. 2. No. 4.



EDITOR'S NOTE ON HAYDN'S "GRAVE E CANTABILE."

This composition was written by Joseph Haydn in the year 1785, and forms one of a group of seven Adagios, written for the church service upon the Saviour's Last Words. Haydn writes about it in 1801 as follows:

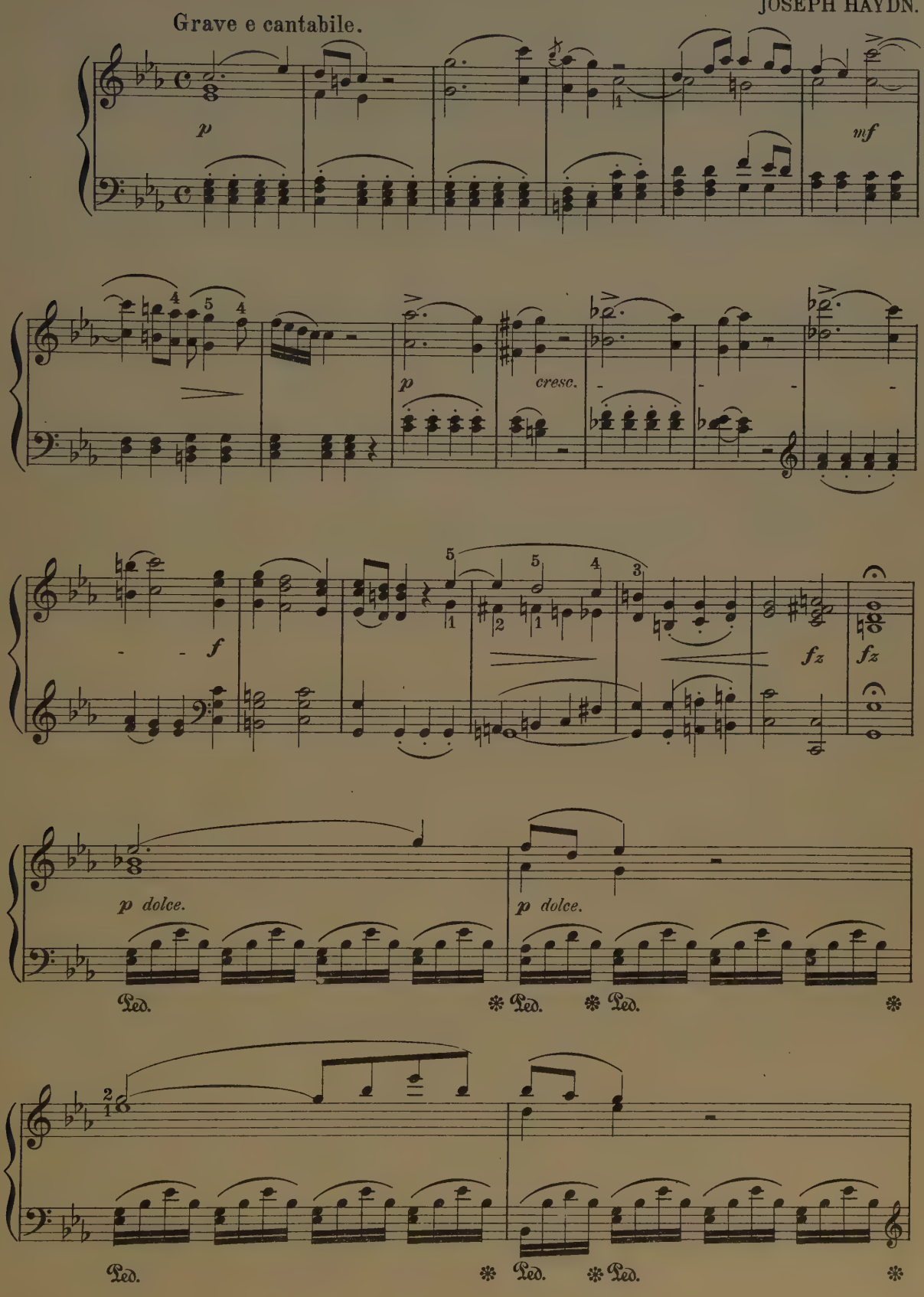
"About fifteen years ago I was requested by a high ecclesiastic in Cadiz to write an instrumental composition on the seven words spoken by the Saviour upon the cross. It was customary during Lent to perform an oratorio in the cathedral, the effect of which was greatly enhanced by the following auxiliaries. The walls, windows, and pillars of the church were draped with black cloth, and but one central lamp lit up the mysterious darkness. At noon all the doors were closed and after a suitable musical prelude the bishop ascended the pulpit and spoke one of the seven words drawing a lesson from it. Then he descended and knelt before the altar in silence during which the music was resumed. This ceremony was repeated for each of the seven words, the orchestra alternating with each discourse. It was no easy task to write for this service seven Adagios, each of ten minutes' duration, without wearying the congregation."

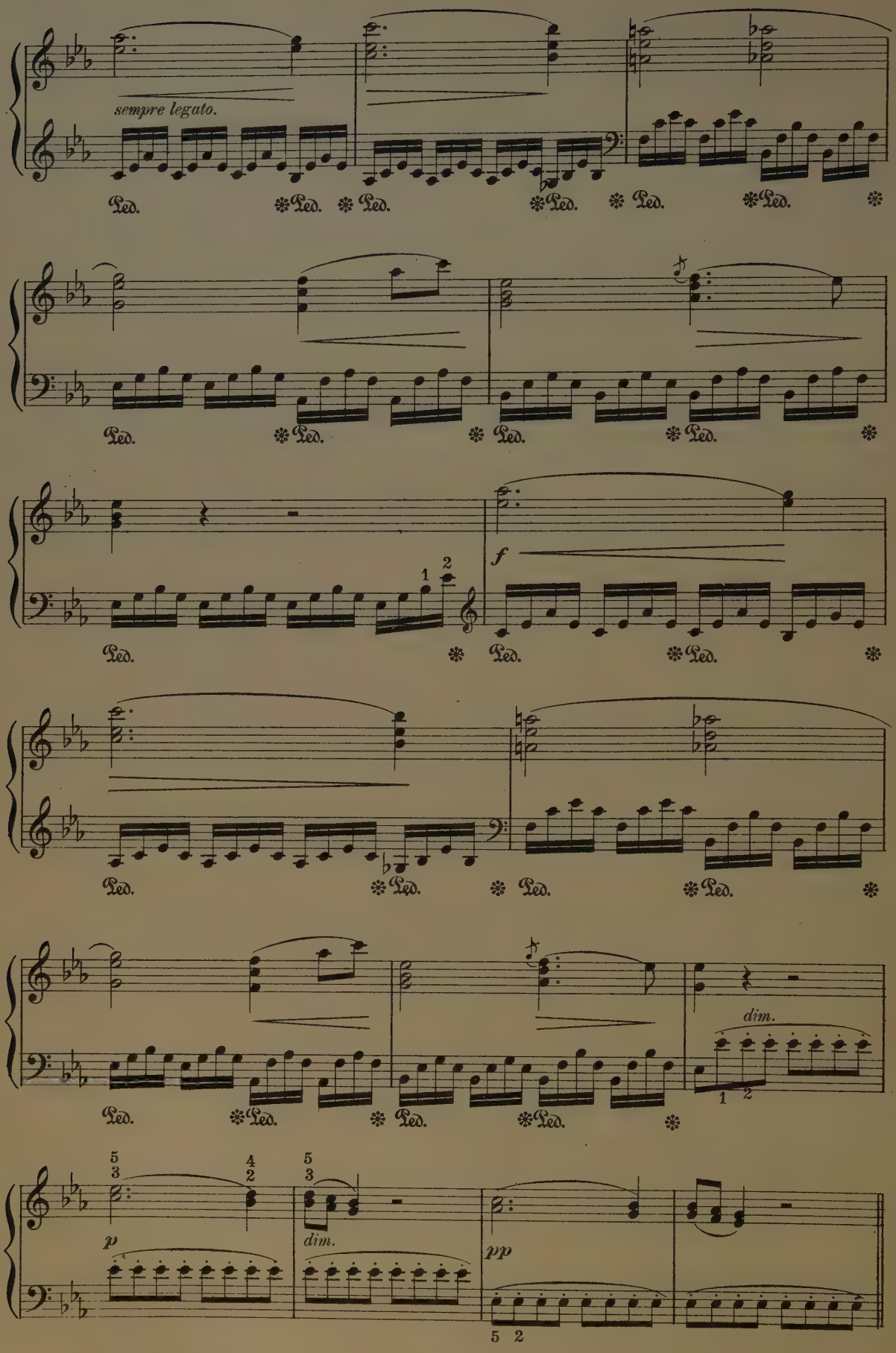
To this instrumental composition Haydn added in later years vocal parts, and enriched the orchestration. It is interesting to trace in some phrases of the accompanying selection a foreshadowing of the famous Austrian Hymn.

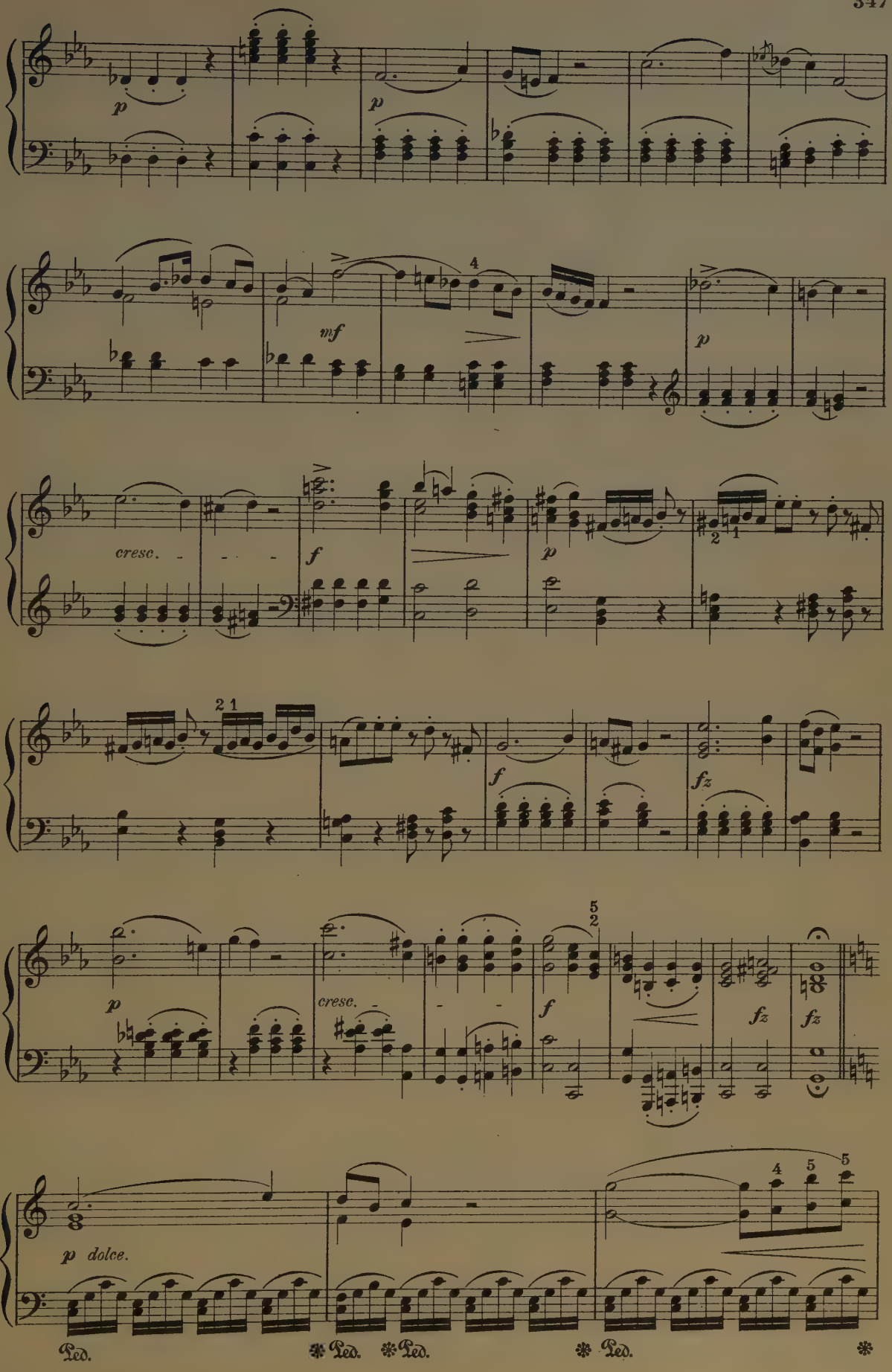
Grave e Cantabile.

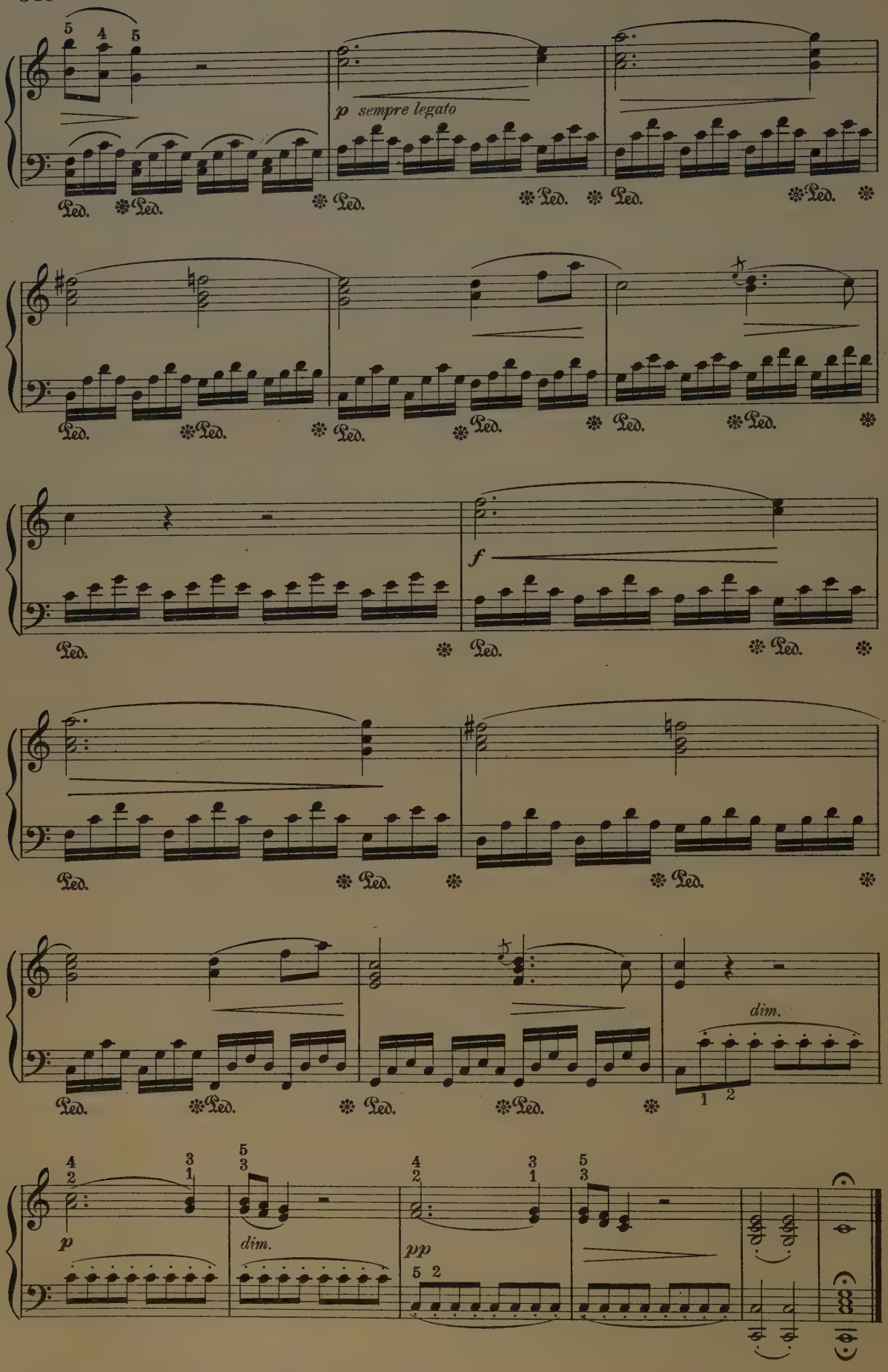
from the Saviour's Last Words.

JOSEPH HAYDN.




sempre legato.
Ped.
f
dim.
p
dim.
pp

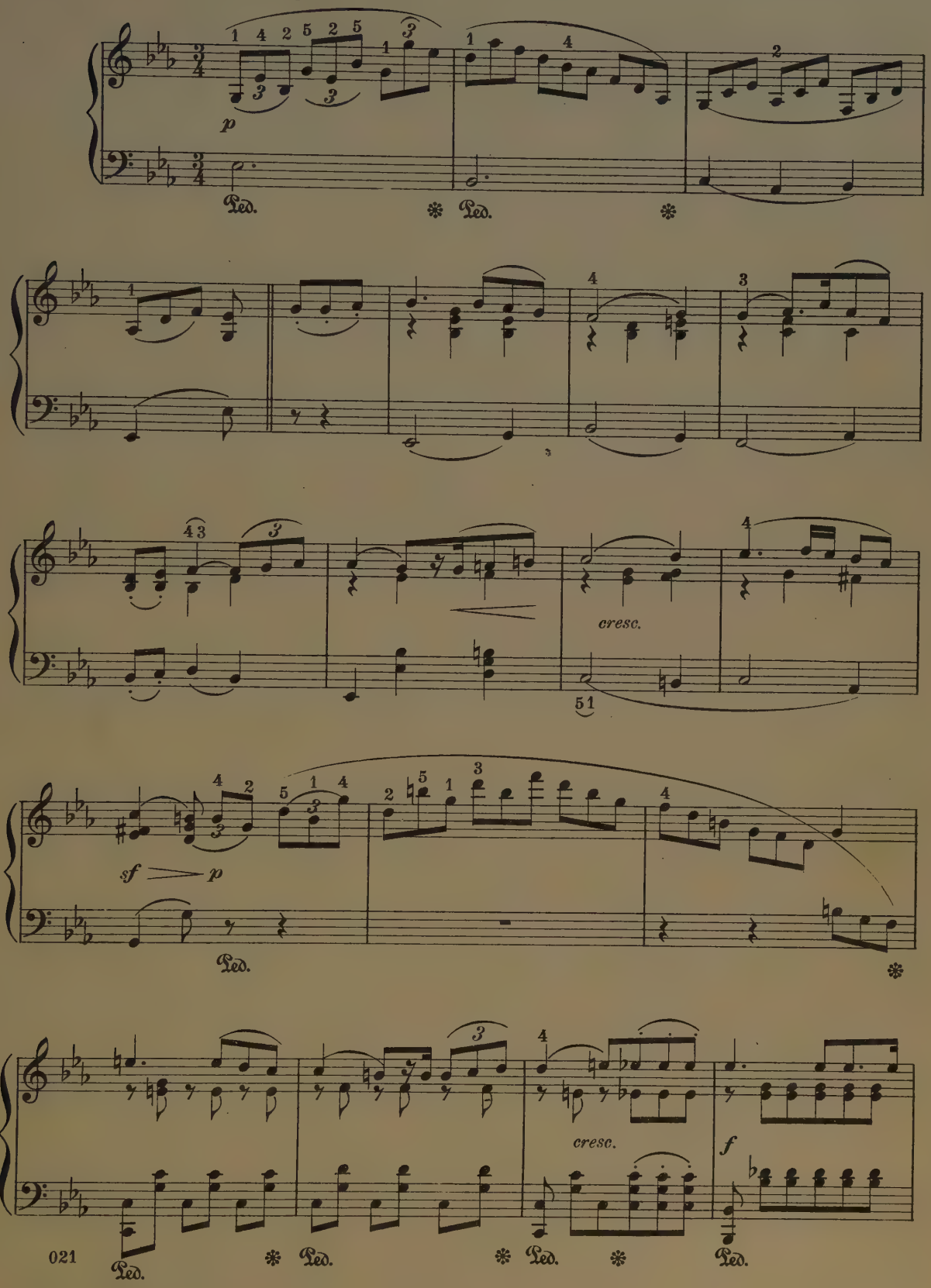

p
p
mf
4
p
cresc.
f
p
2 1
f
fz
5 2
p
cresc.
f
fz
fz
p dolce.
4 5 5
Ped. * Ped. * Ped. * Ped. *

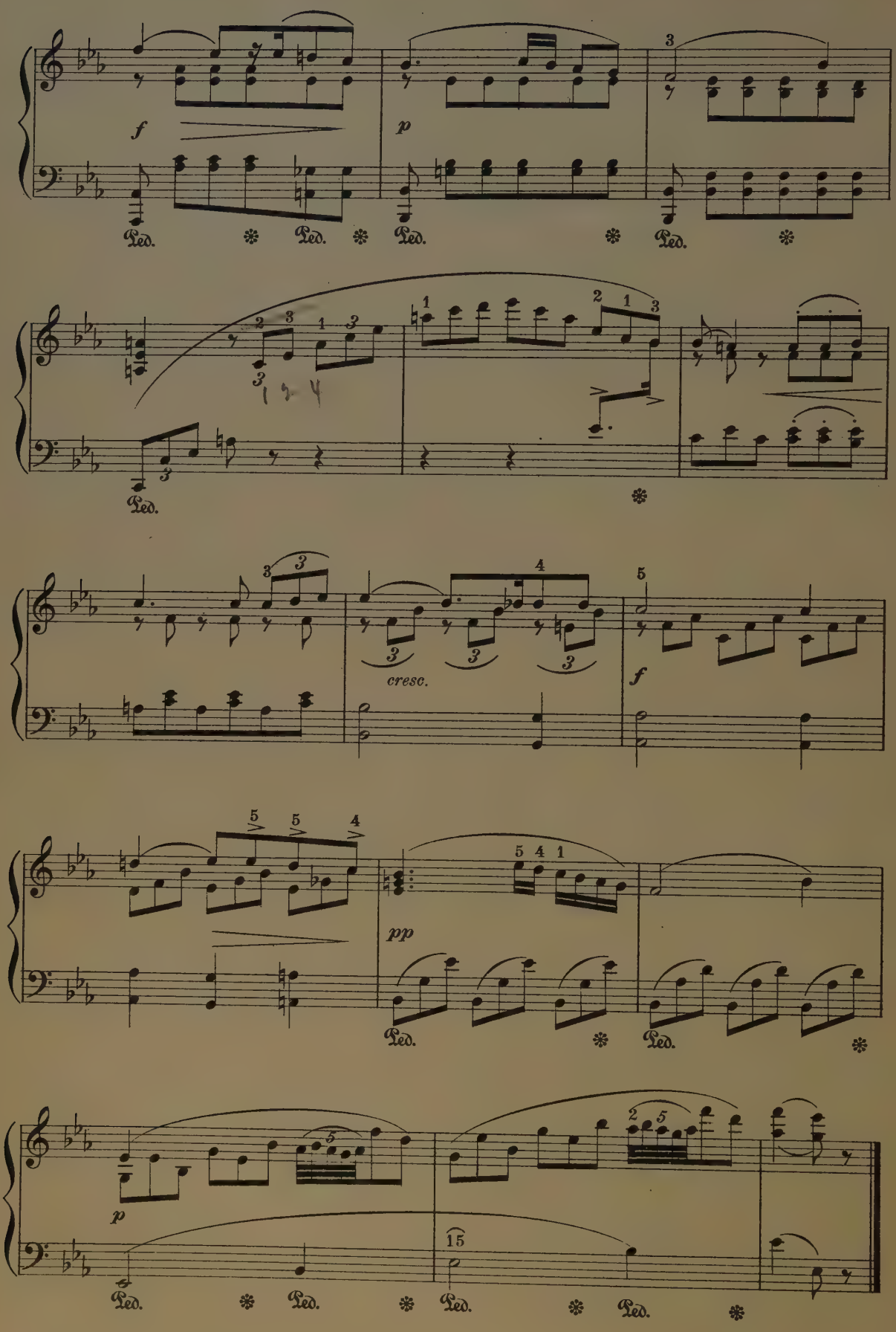

5 4 5
p sempre legato
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
f
dim.
1 2
4 2 3 1 5 3
p
dim.
pp
5 2

Invocation to Hope.

Poco Adagio.

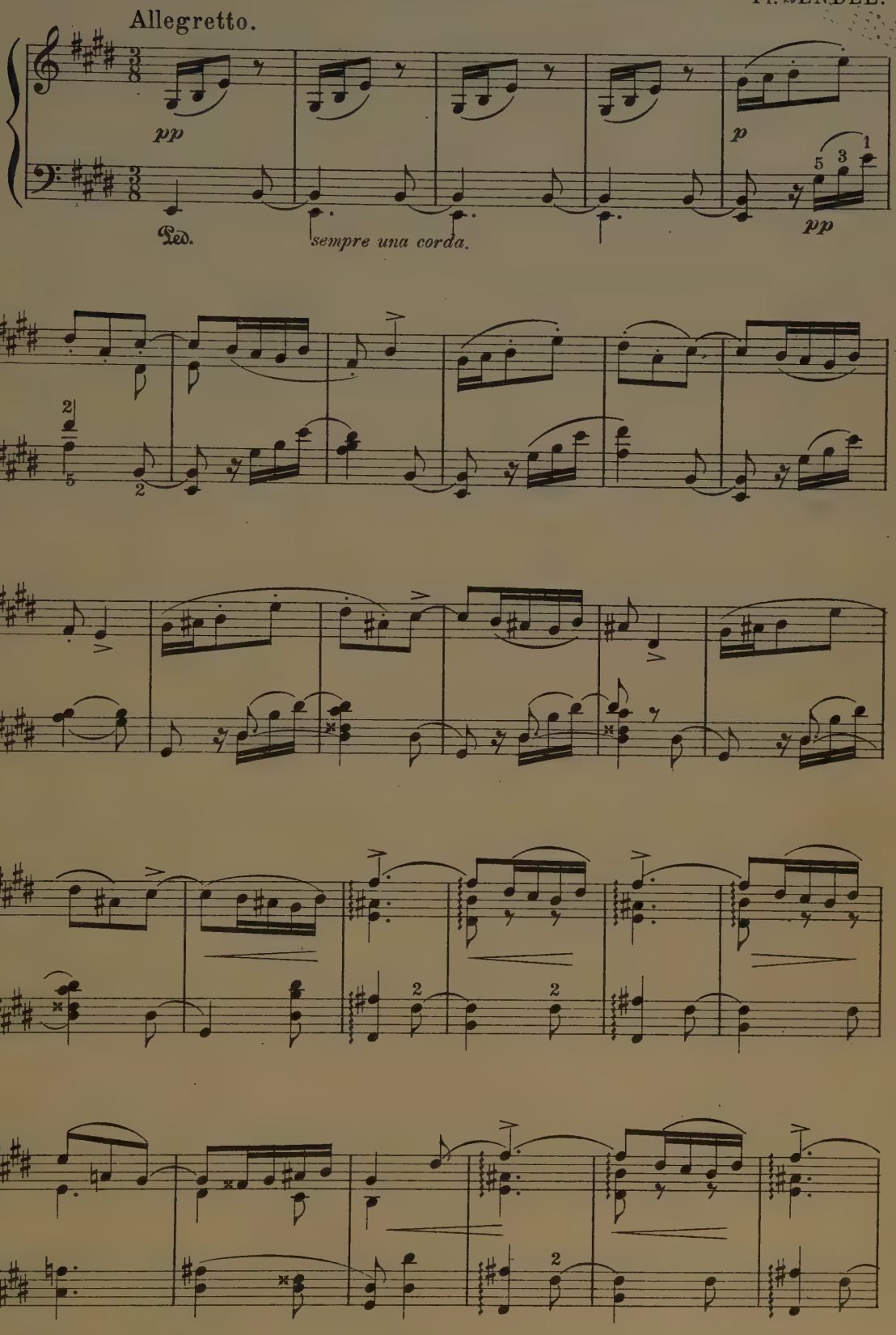
L. v. BEETHOVEN, Op. 32.

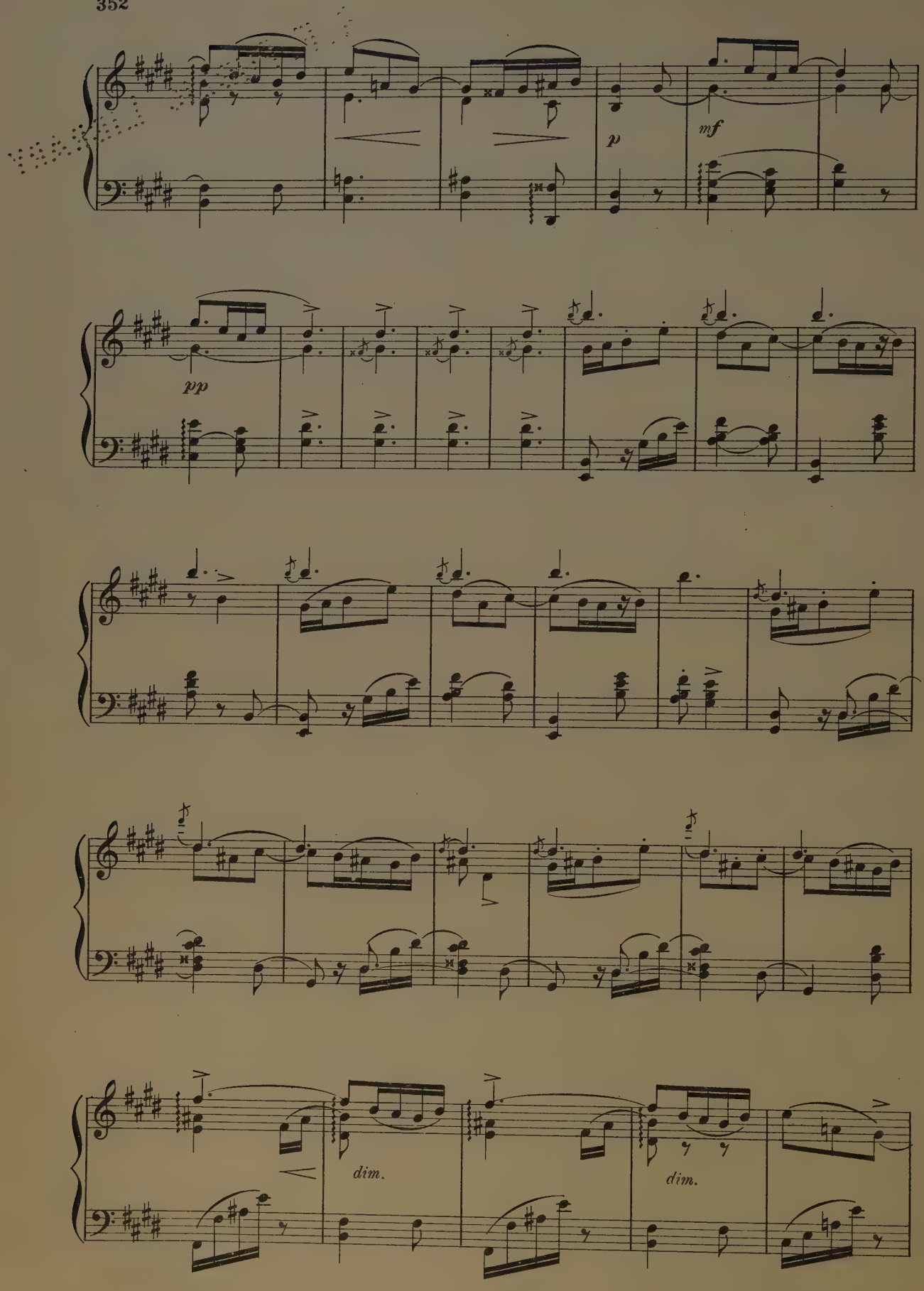


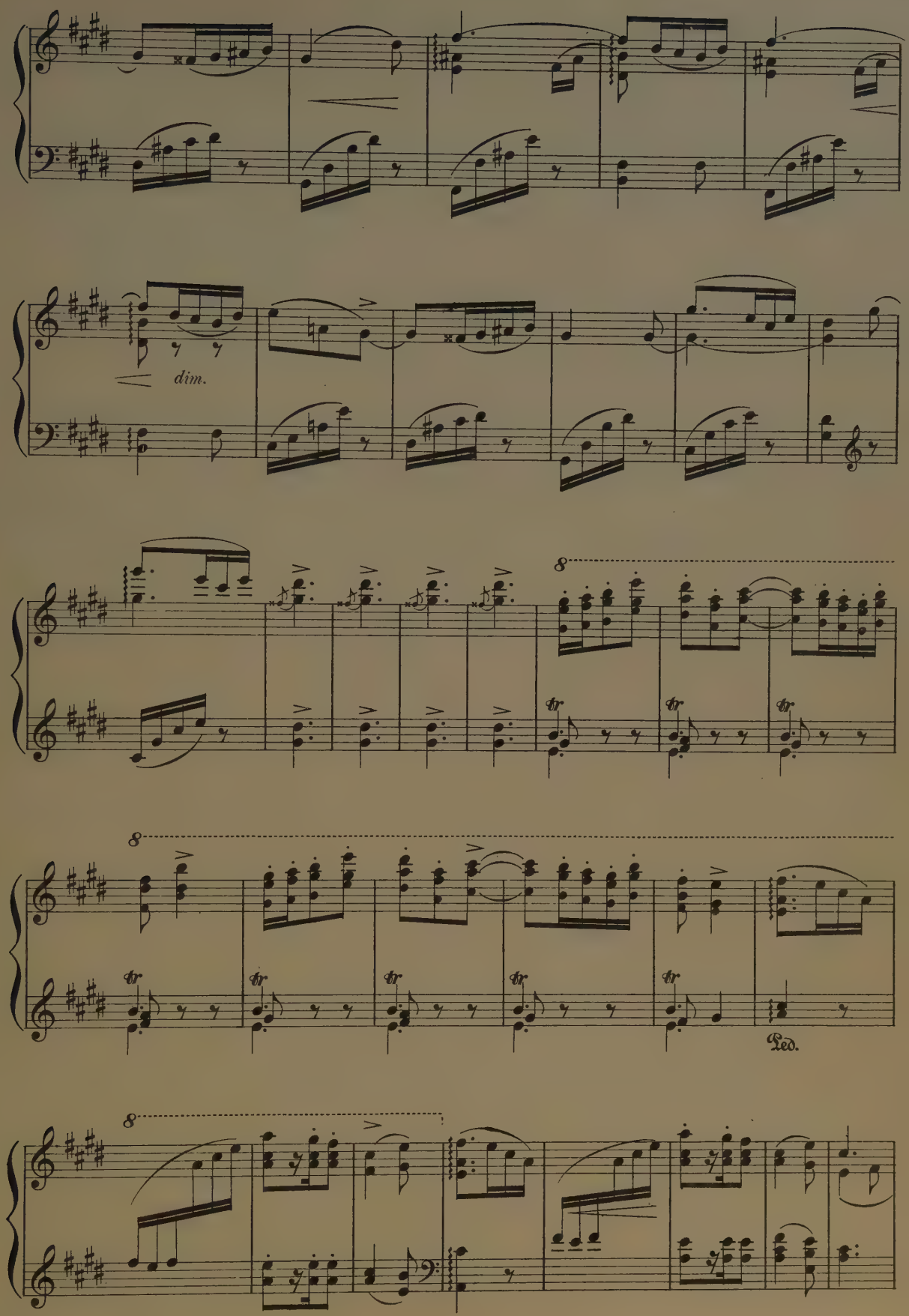

f
p
cresc.
f
pp
p
Ped.
15

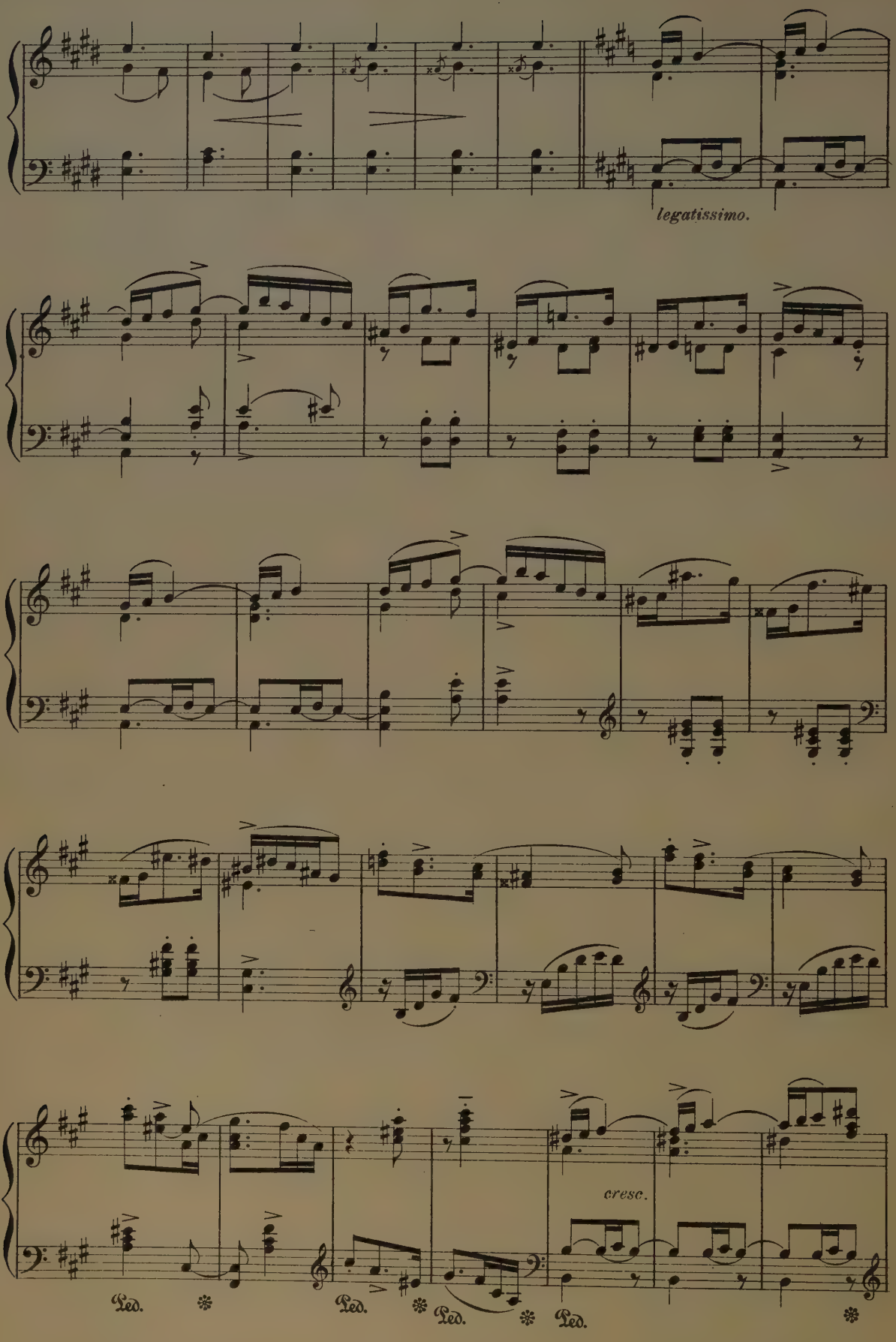
Slumber Song.

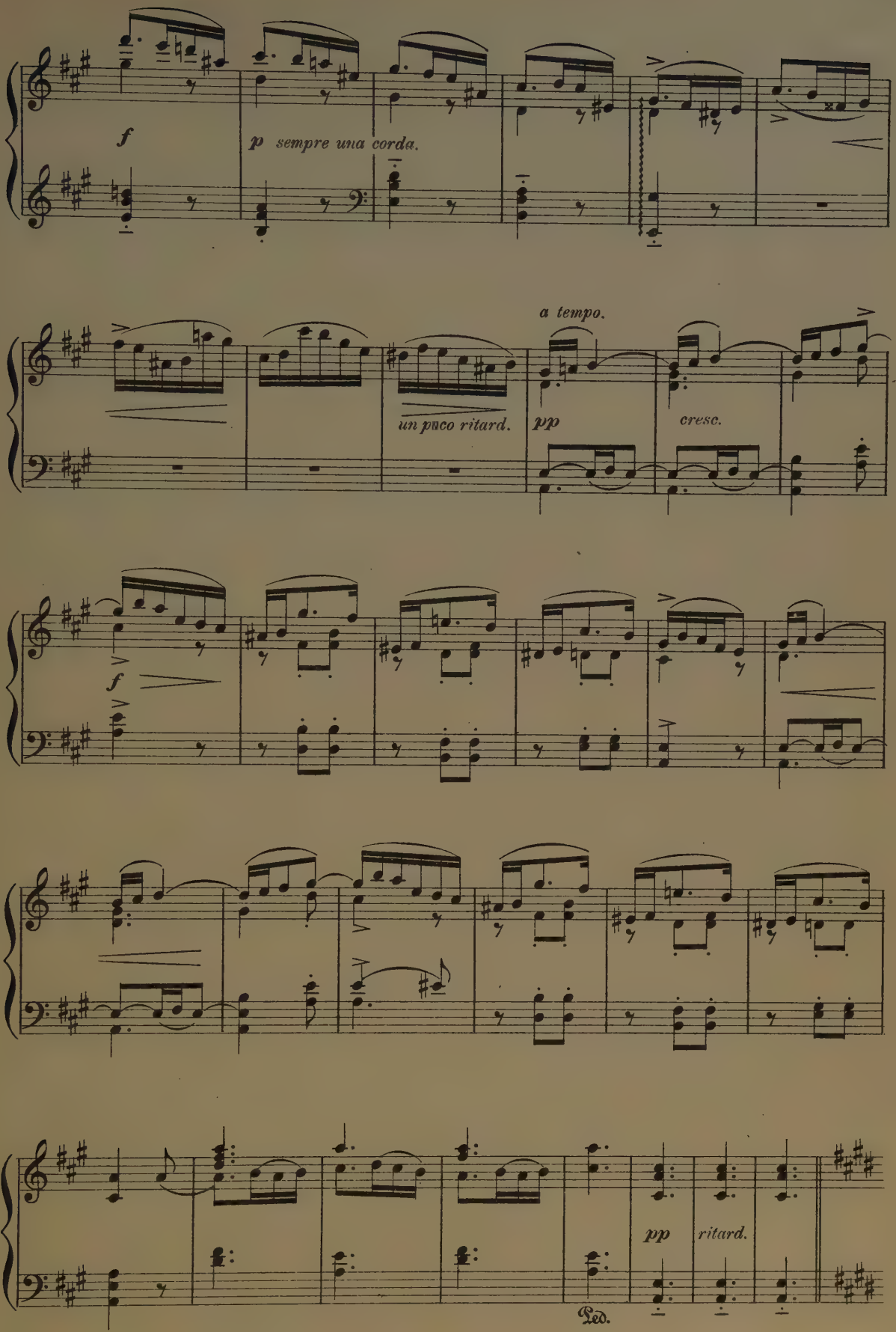
Fr. BENDEL.

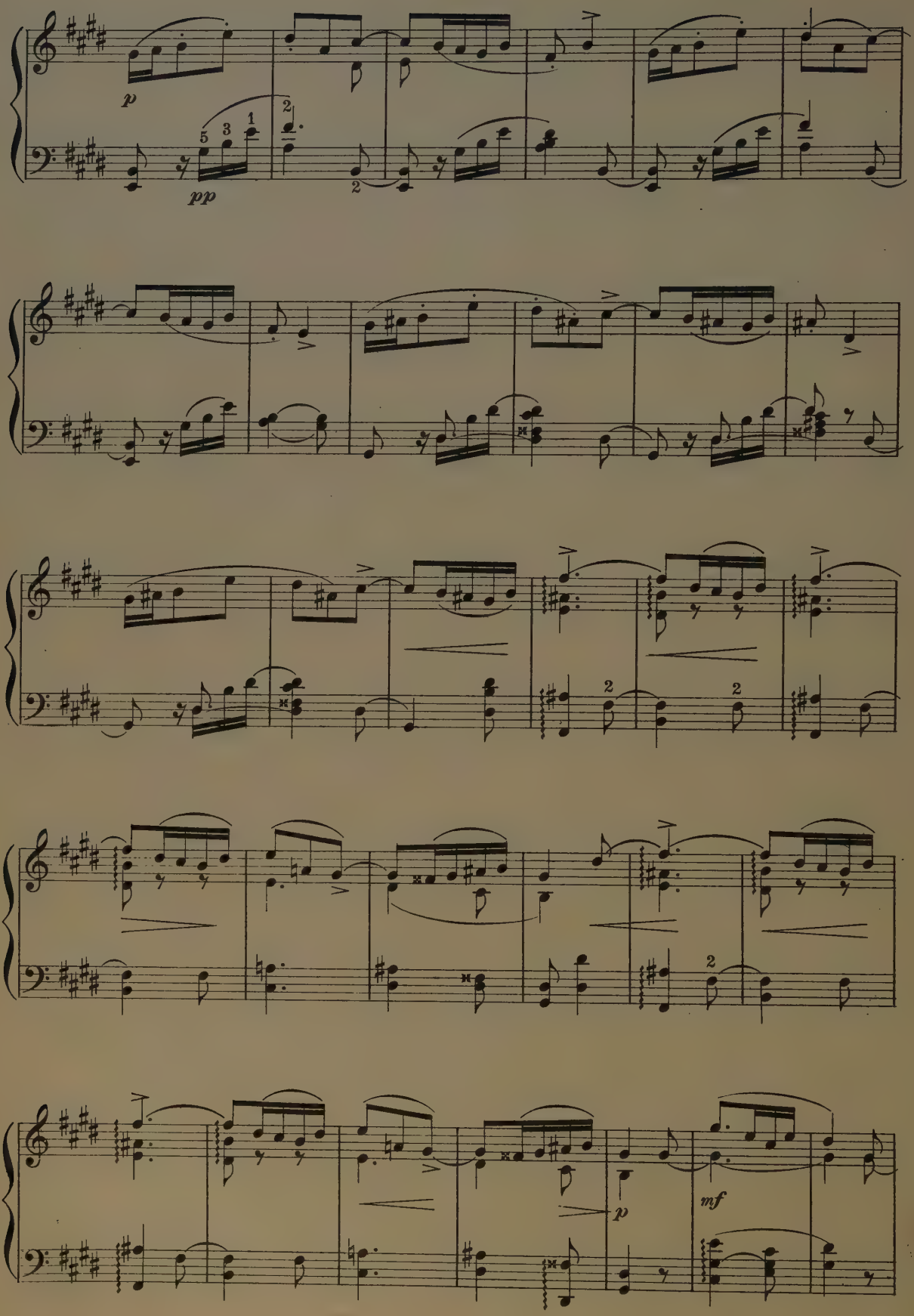


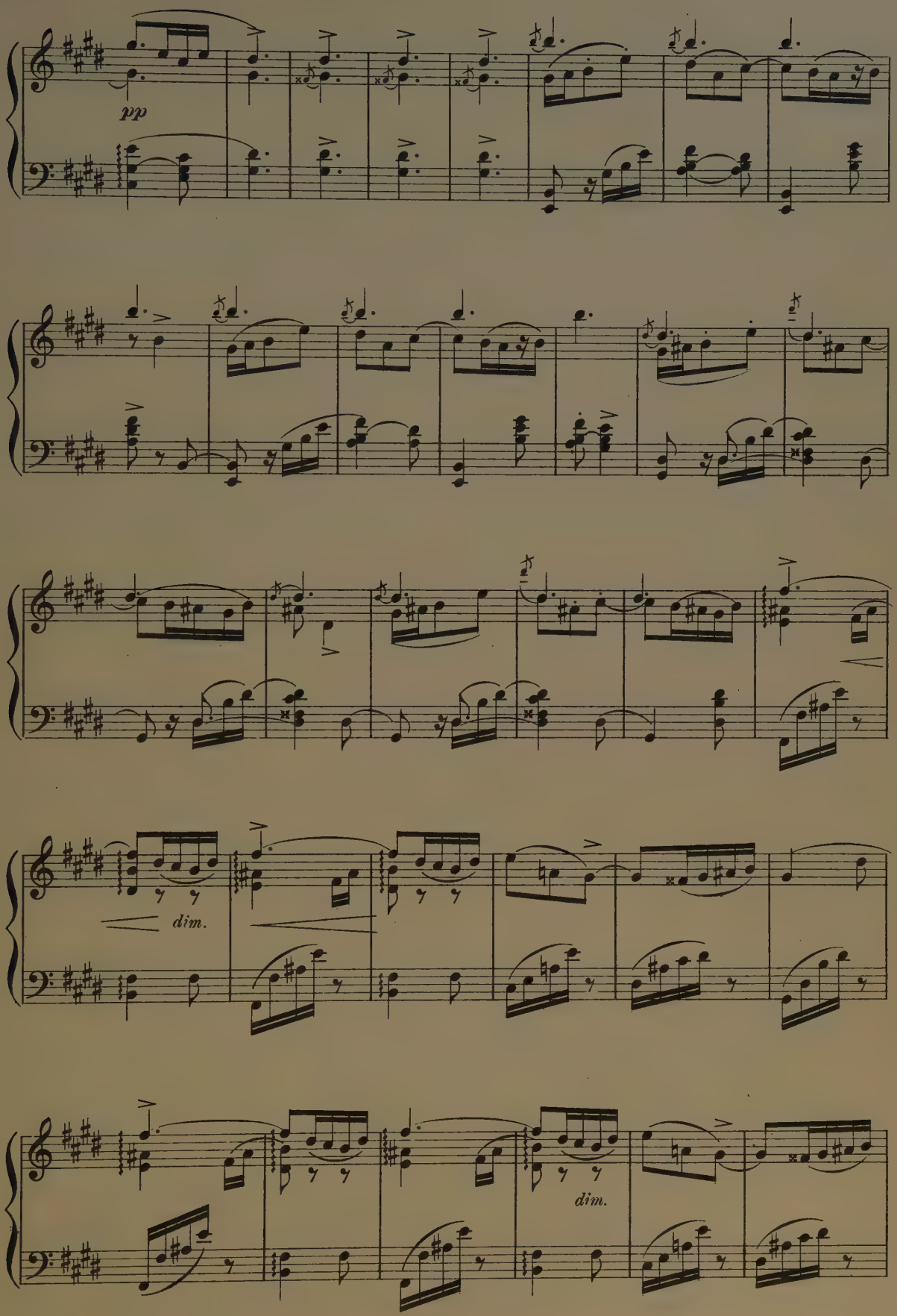

p
mf
pp
dim.
dim.

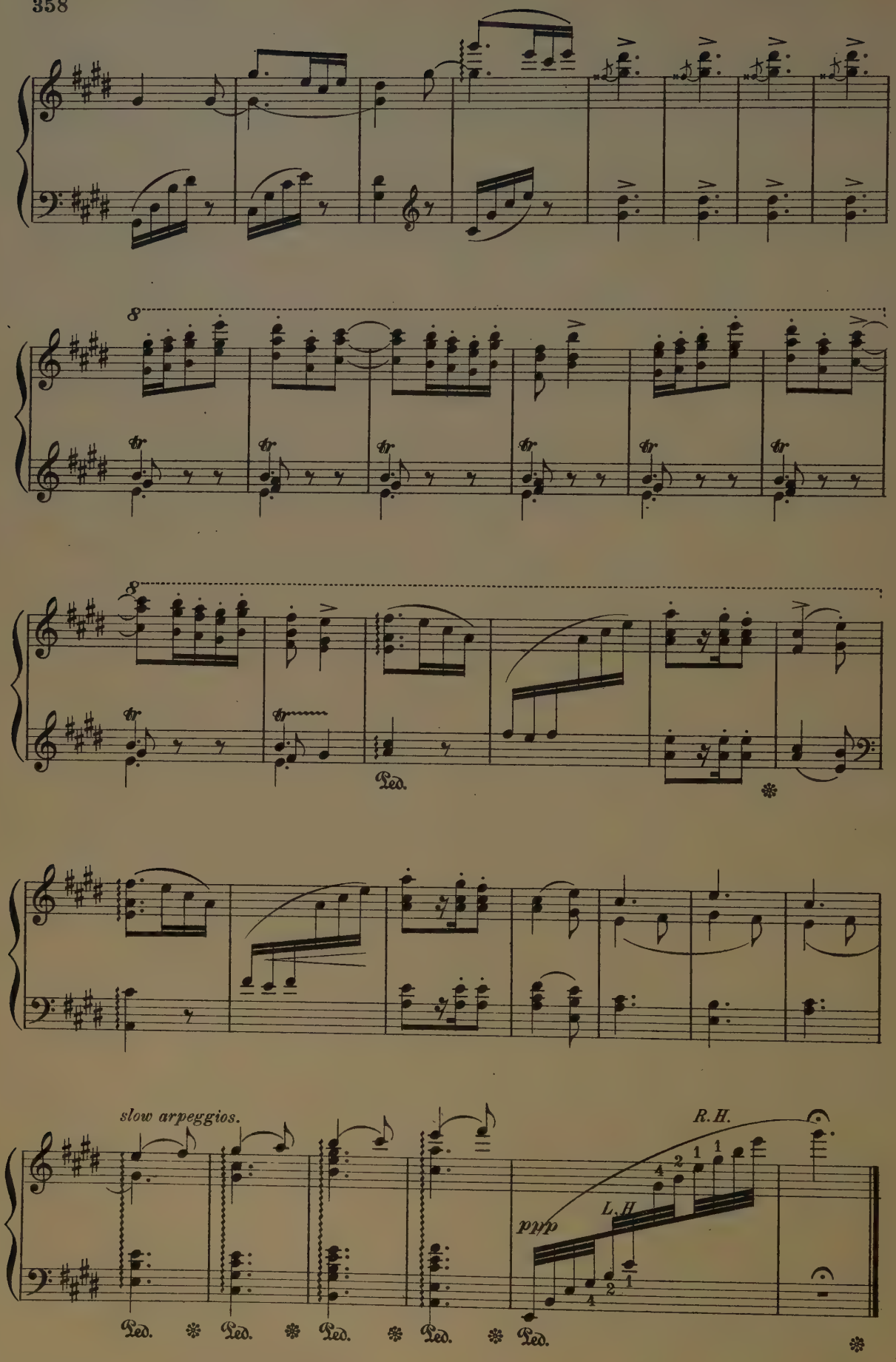

dim.
8
tr
Ped.


legatissimo.
cresc.
Ped.
Ped.
Ped.
Ped.


f
p sempre una corda.
a tempo.
un poco ritard.
pp
cresc.
f
pp
ritard.
Ped.


p
pp
mf
p

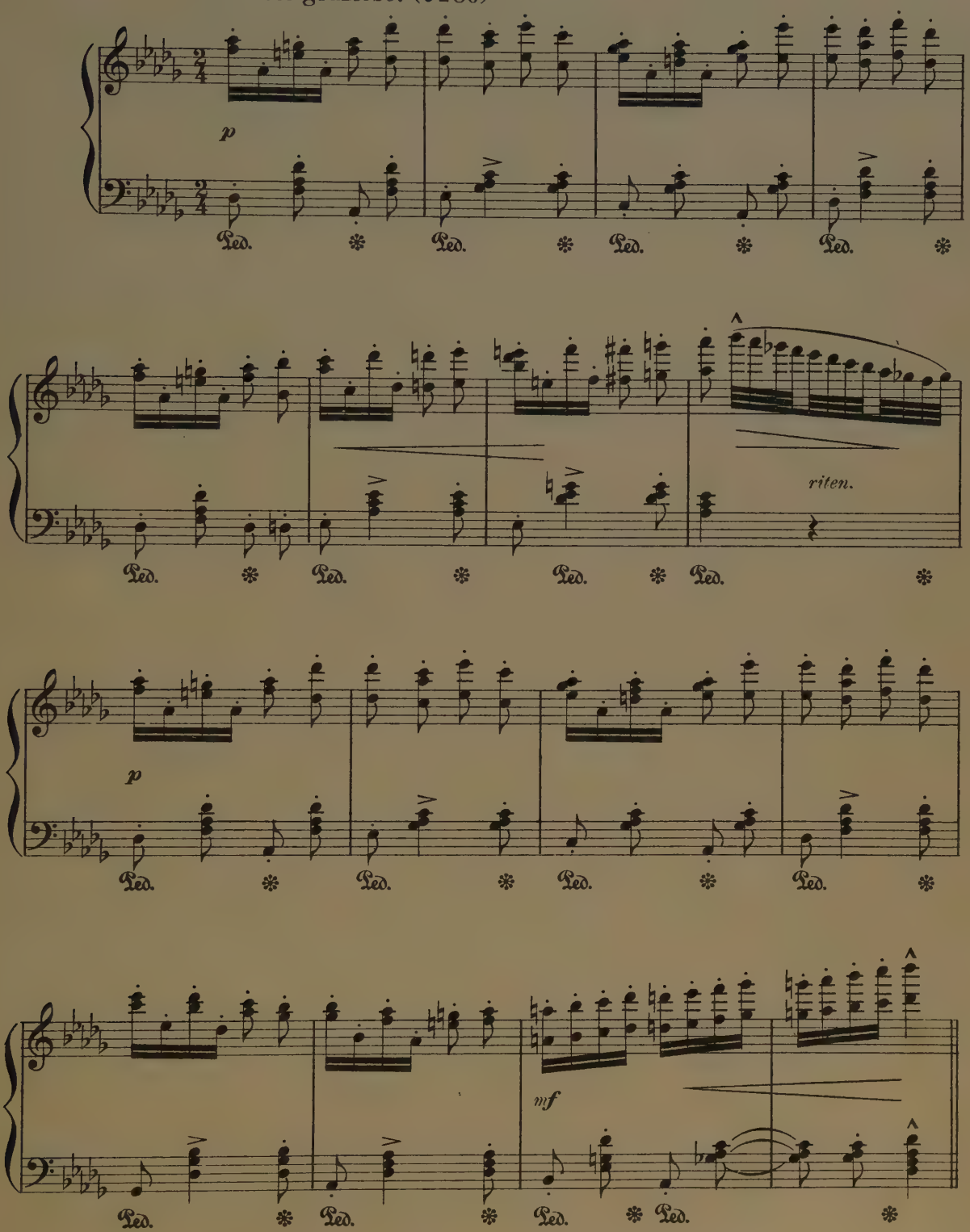

pp
dim.
dim.

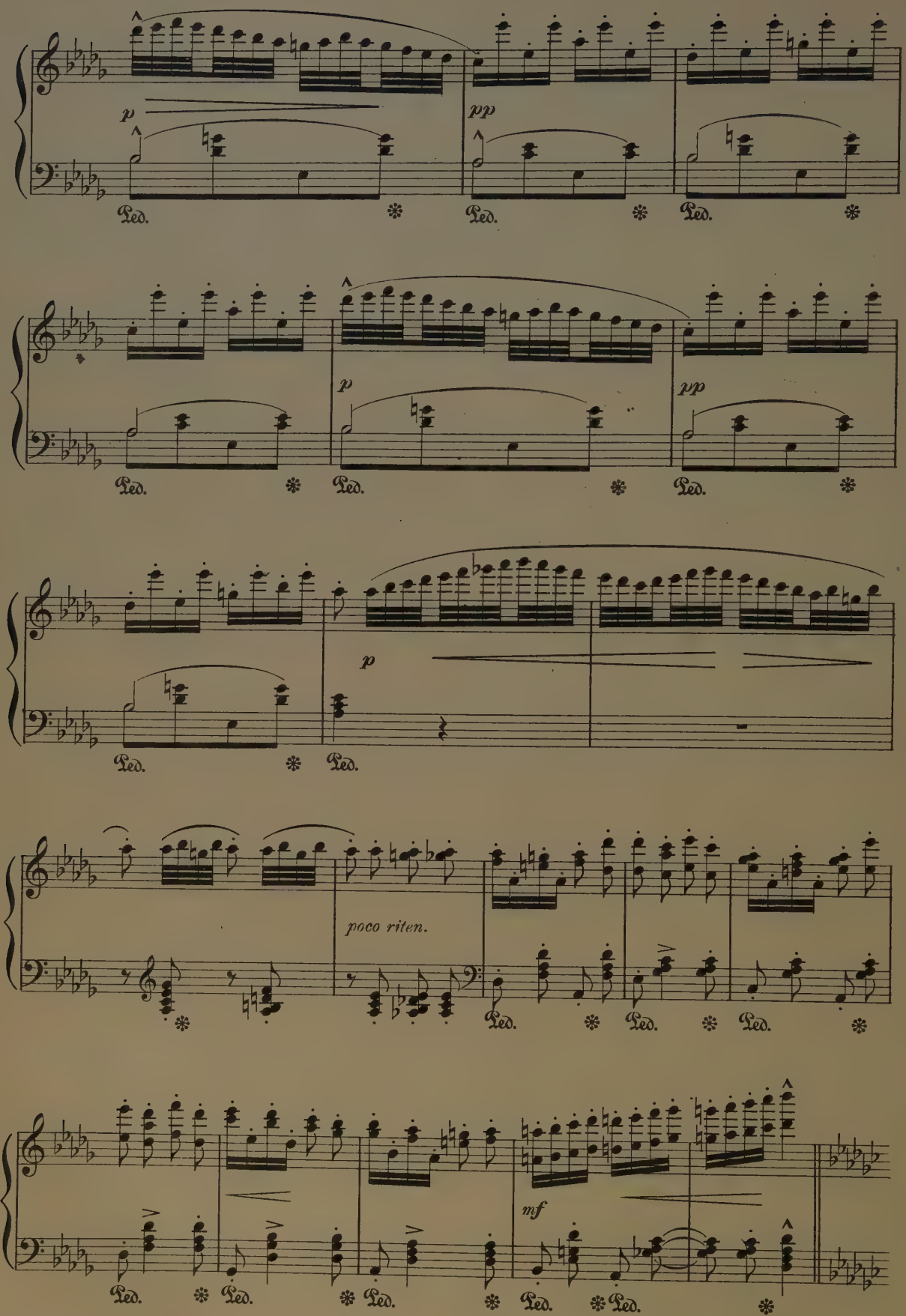

8
tr
Ped.
slow arpeggios.
R.H.
L.H
ppp
Ped.

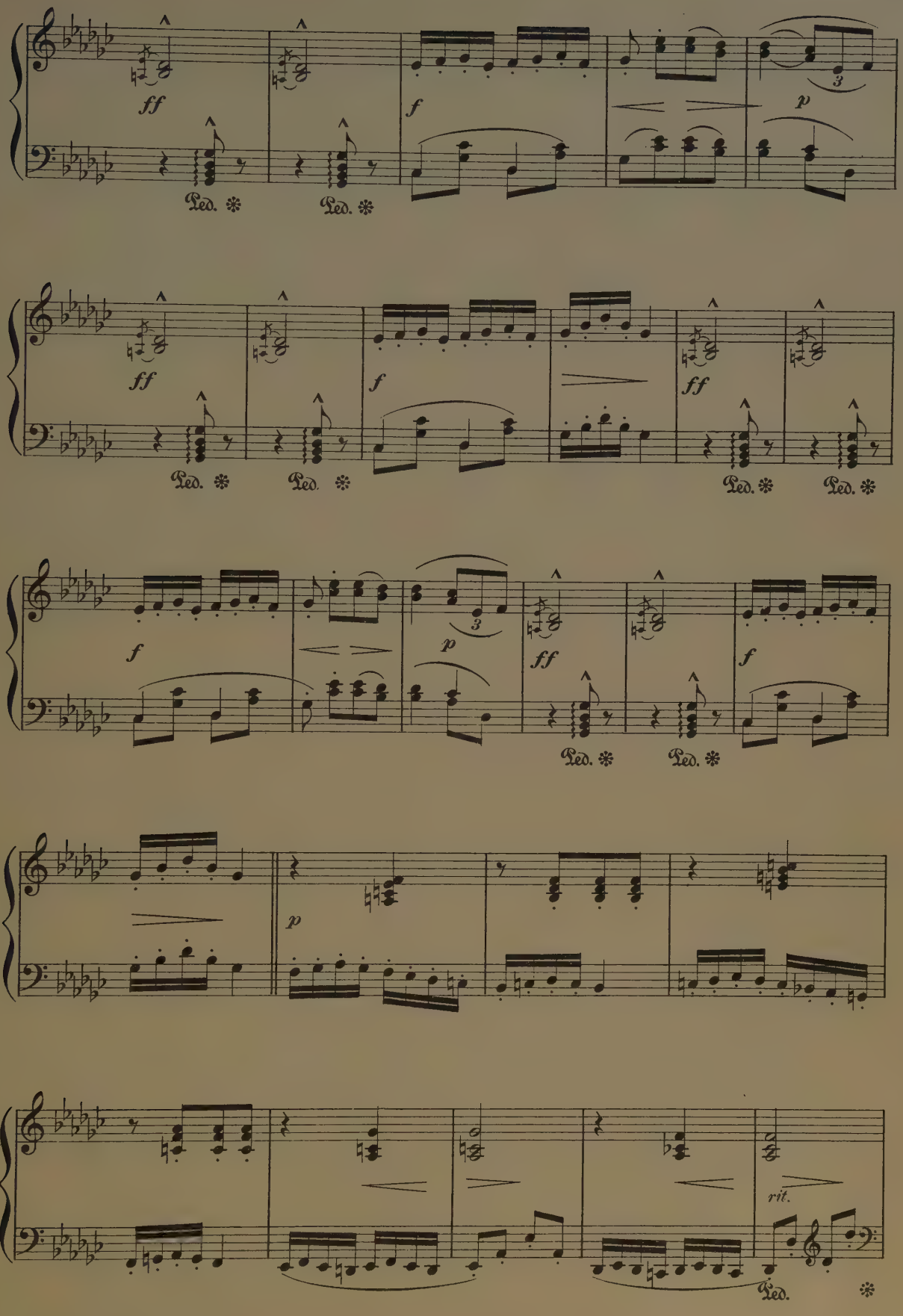
Le Carrillon.

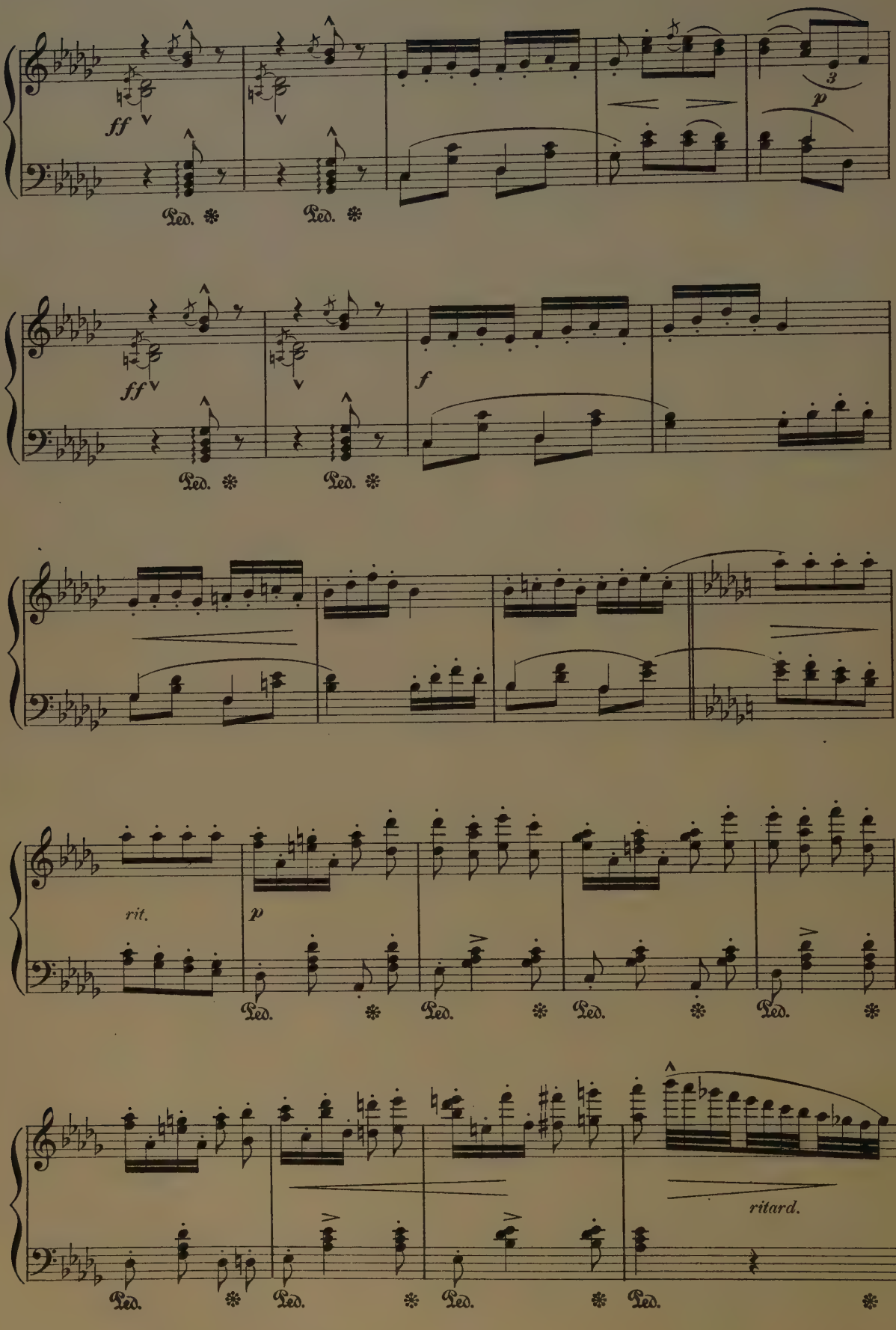
FRITZ SPINDLER.

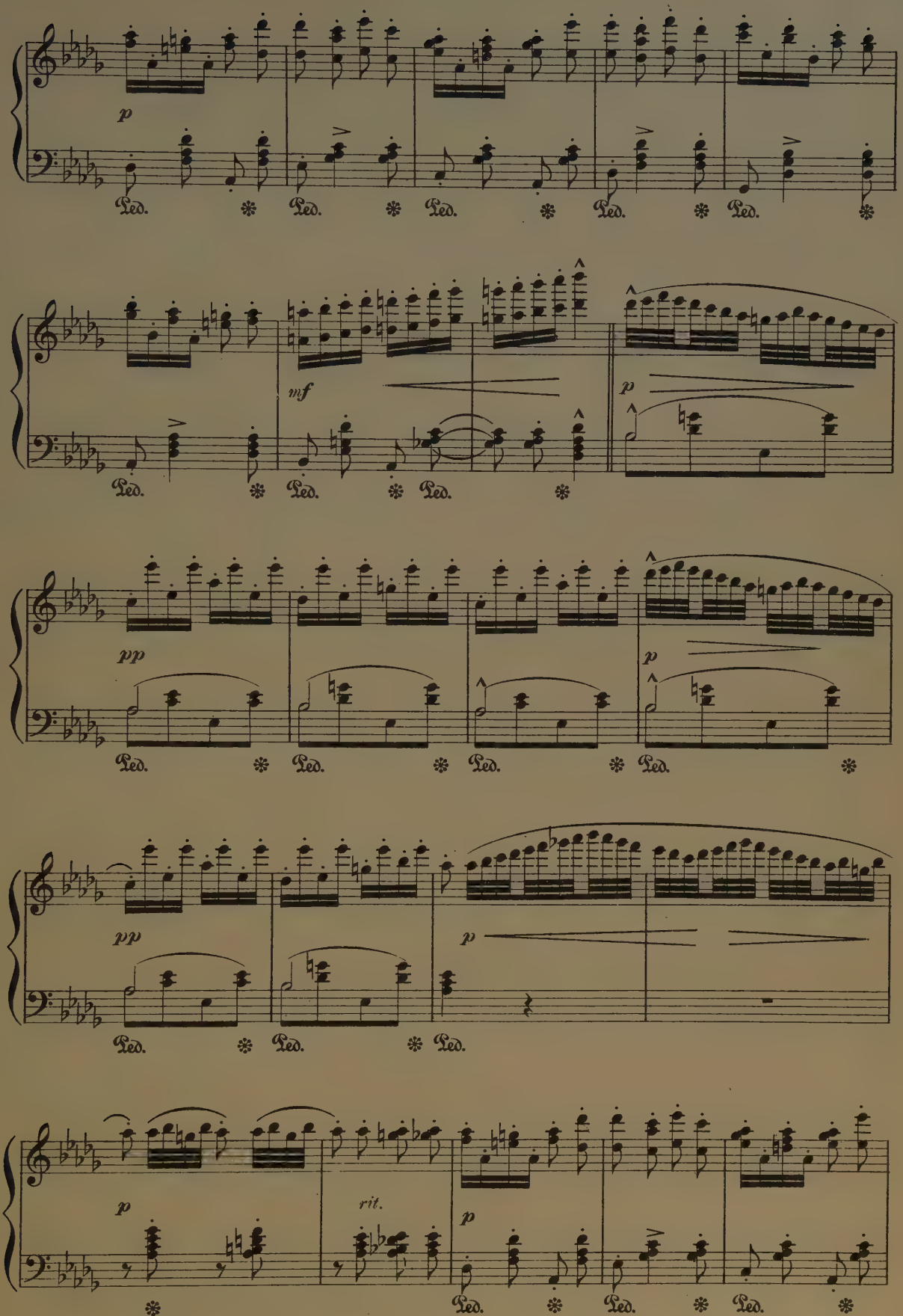
Con moto grazioso. (♩=80)

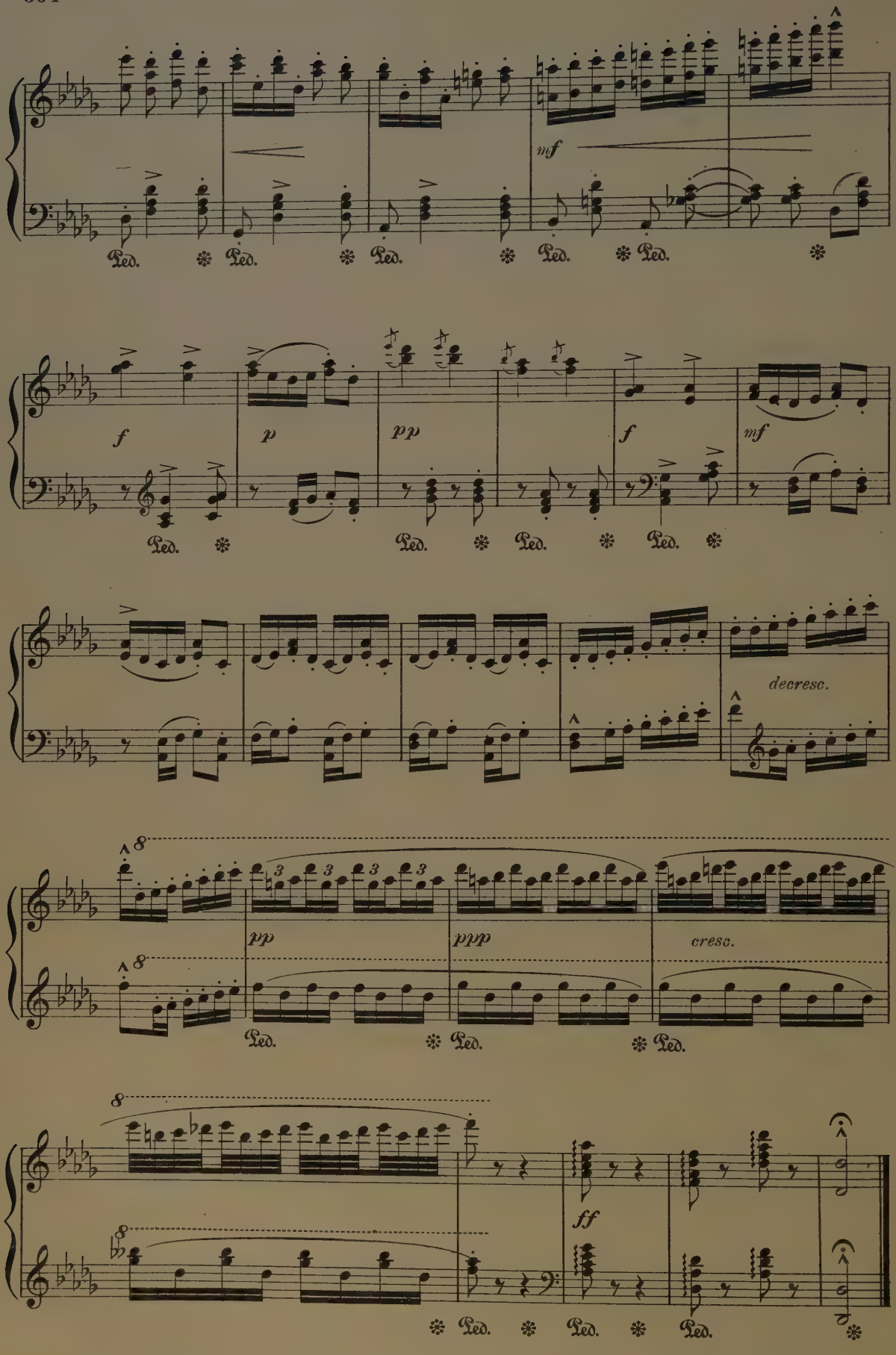



p
pp
Ped.
p
pp
p
poco riten.
mf


ff
f
p
Ped.
ff
f
ff
Ped.
Ped.
Ped.
Ped.
f
p
ff
f
Ped.
Ped.
p
rit.
Ped.

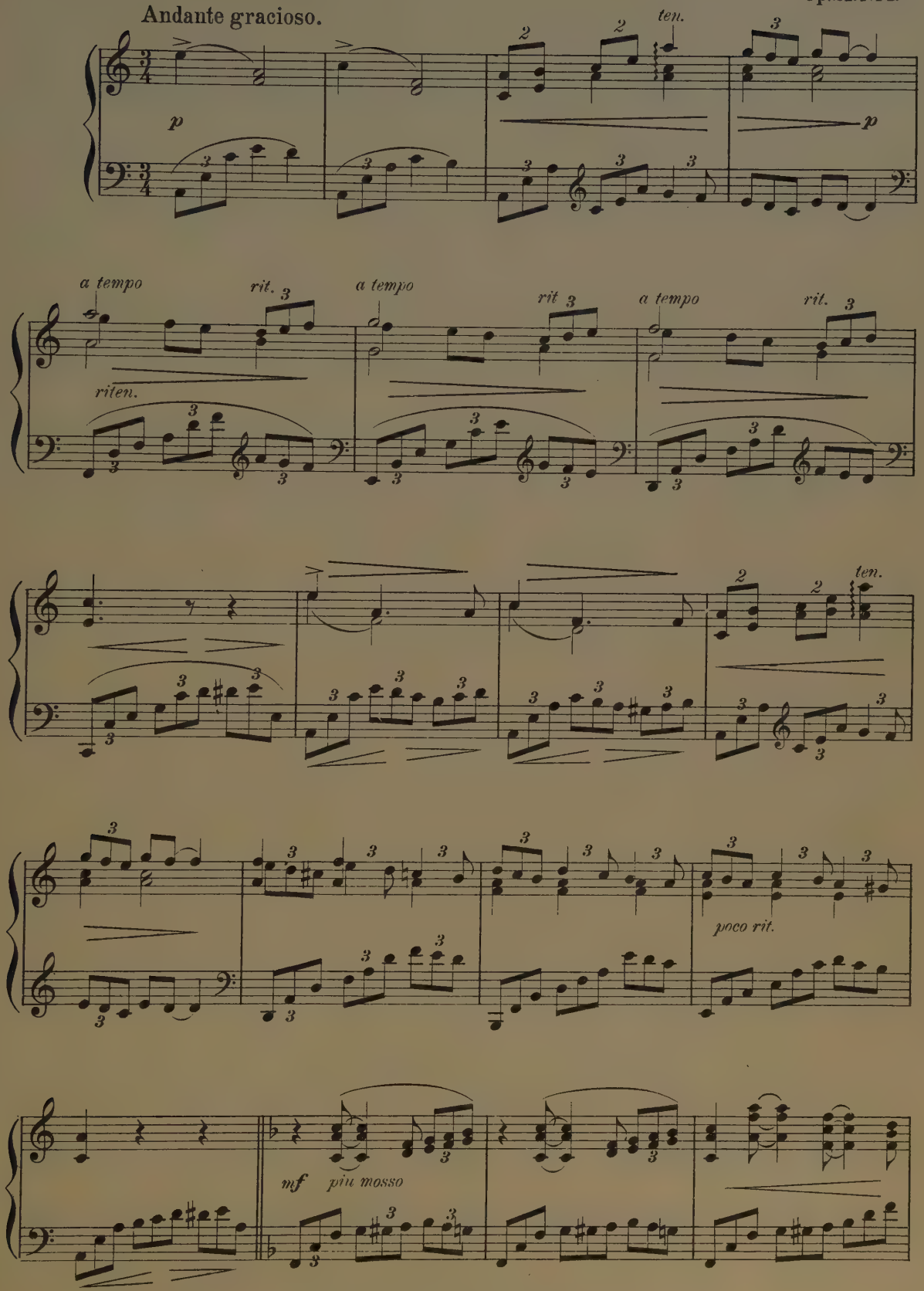

ff
Ped.
Ped.
3
p
ff
Ped.
Ped.
f
rit.
p
Ped.
Ped.
Ped.
Ped.
ritard.
Ped.
Ped.
Ped.
Ped.


p
Ped.
mf
p
pp
p
pp
p
p
rit.
p
Ped.


mf
Ped.
f
p
pp
f
mf
decresc.
8
3
pp
ppp
cresc.
ff

Romance.

GERRIT SMITH,
Op. 21. No. 1.



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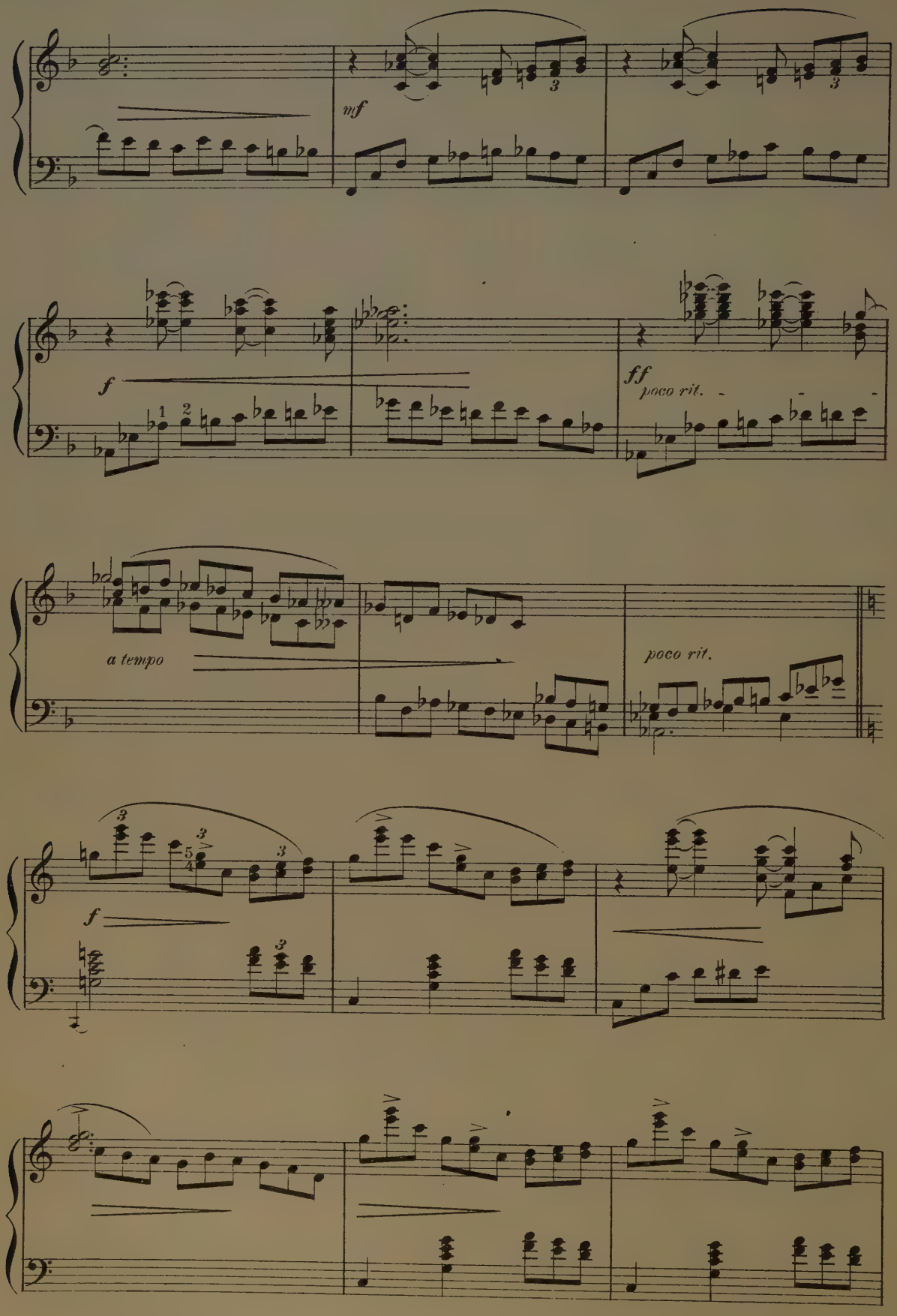
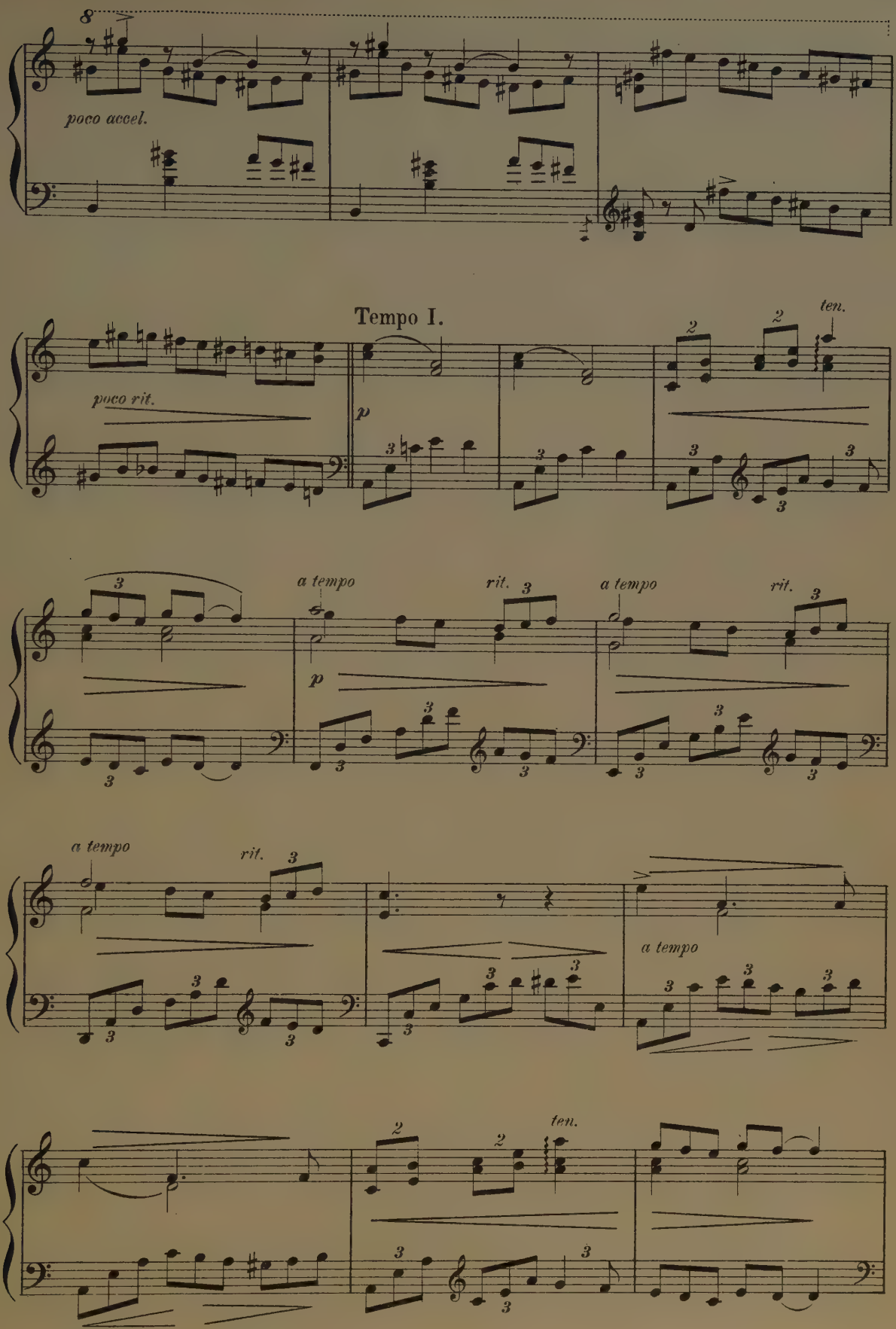
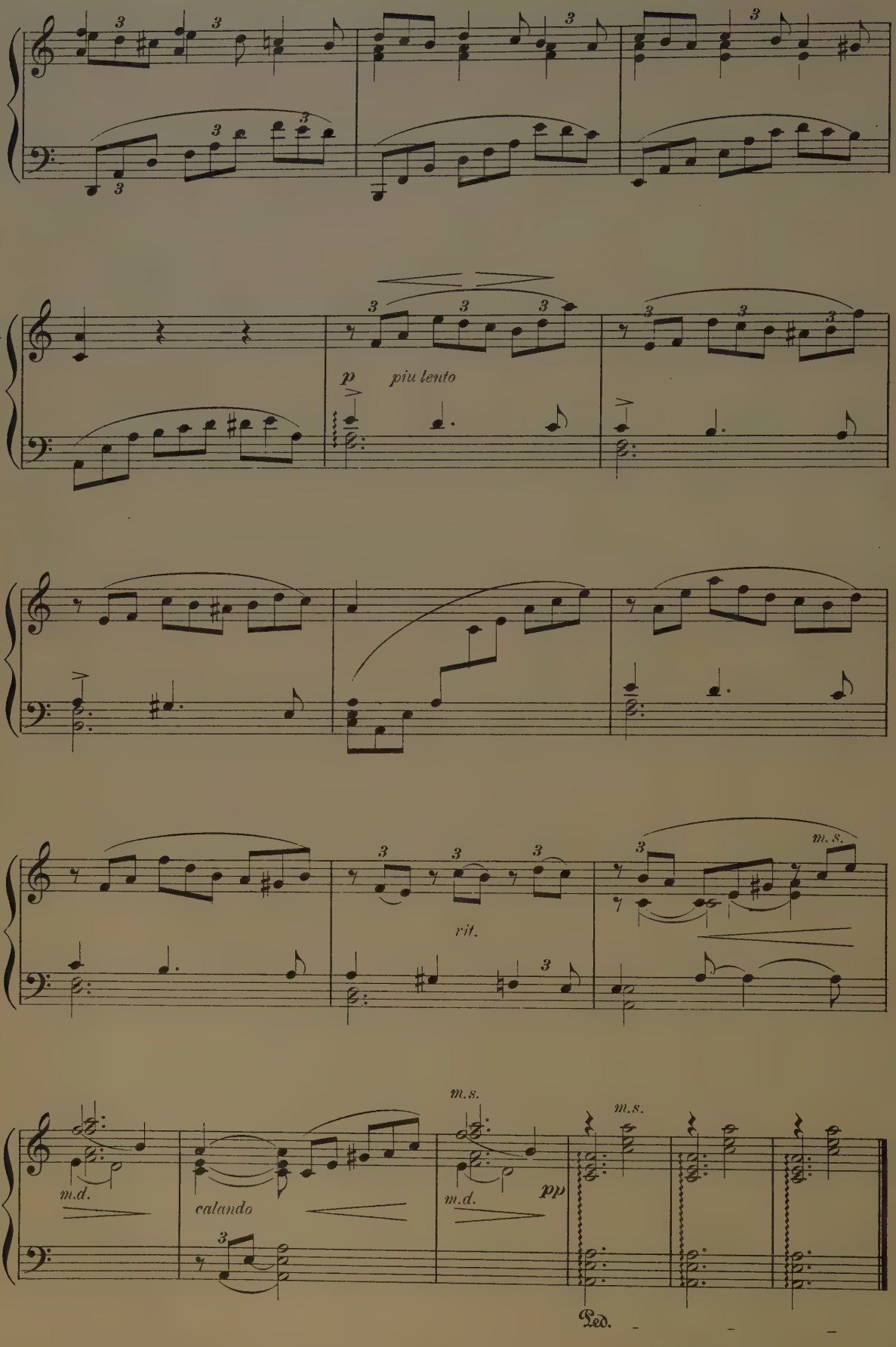
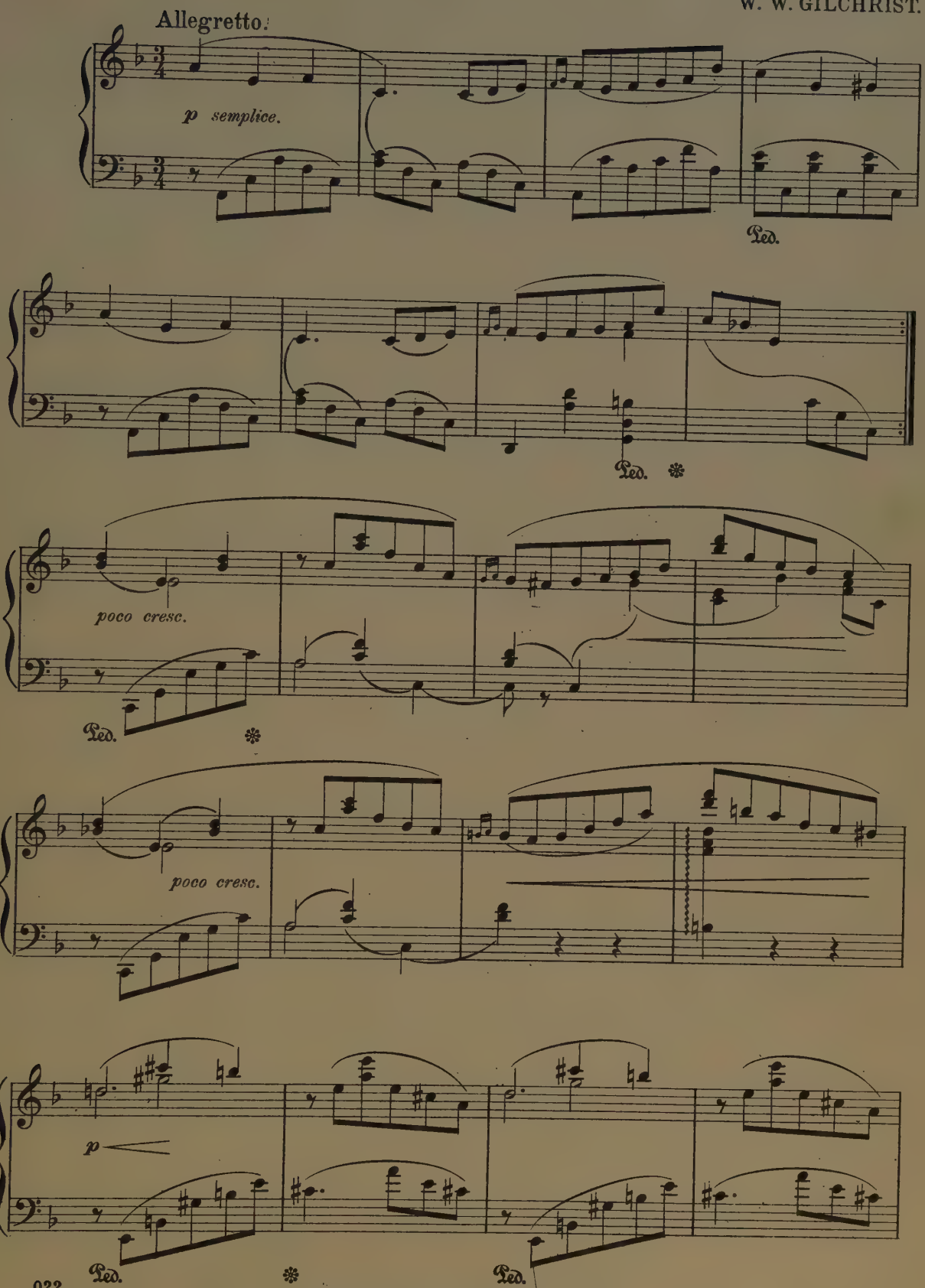

mf
f
ff
poco rit.
a tempo
poco rit.
f


8
poco accel.
Tempo I.
poco rit.
p
ten.
a tempo
rit.
a tempo
rit.
p
a tempo
rit.
a tempo
ten.


p
piu lento
rit.
m.s.
m.d.
calando
pp
Ped.

Romanza.

W. W. GILCHRIST.



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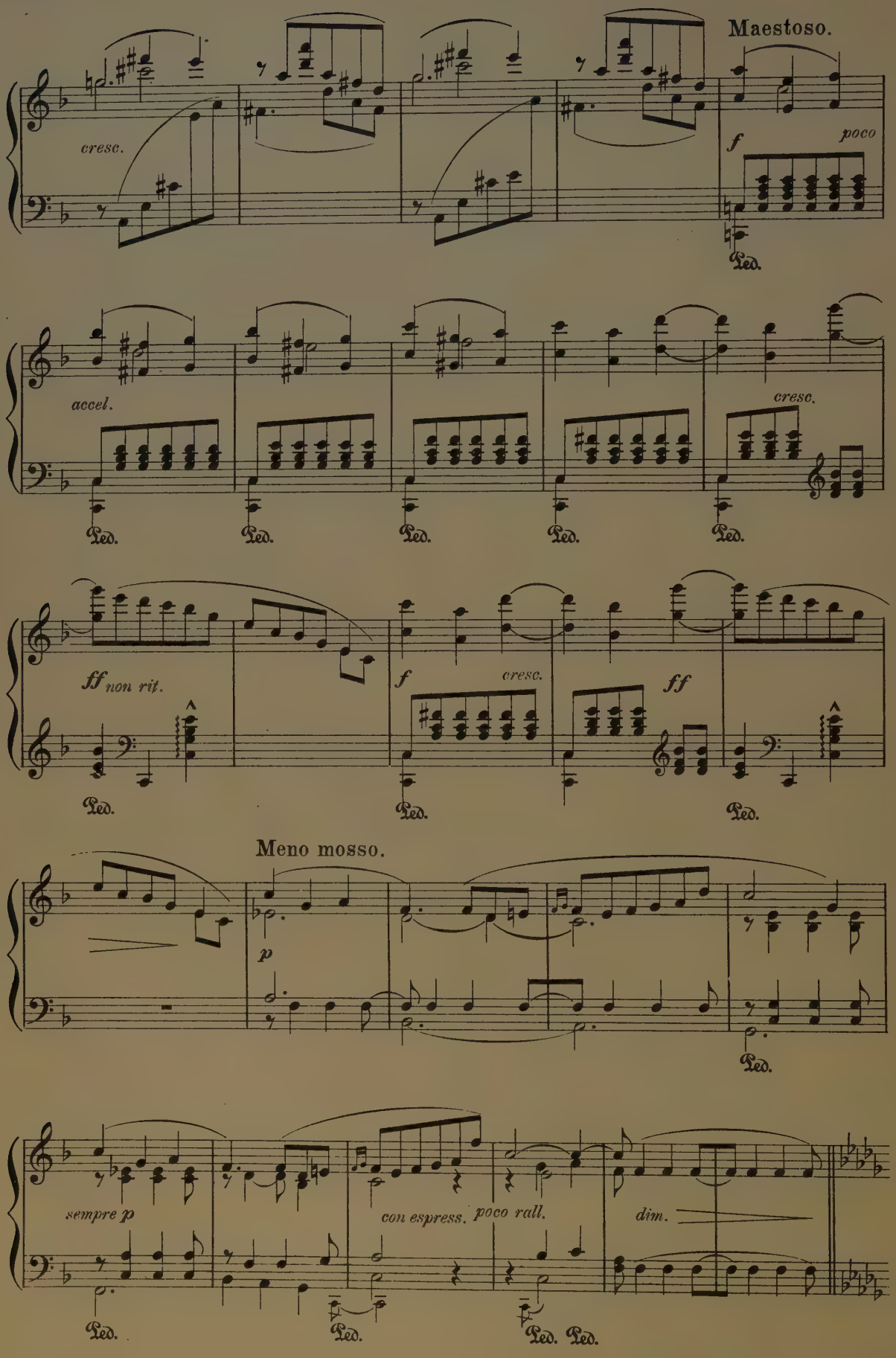
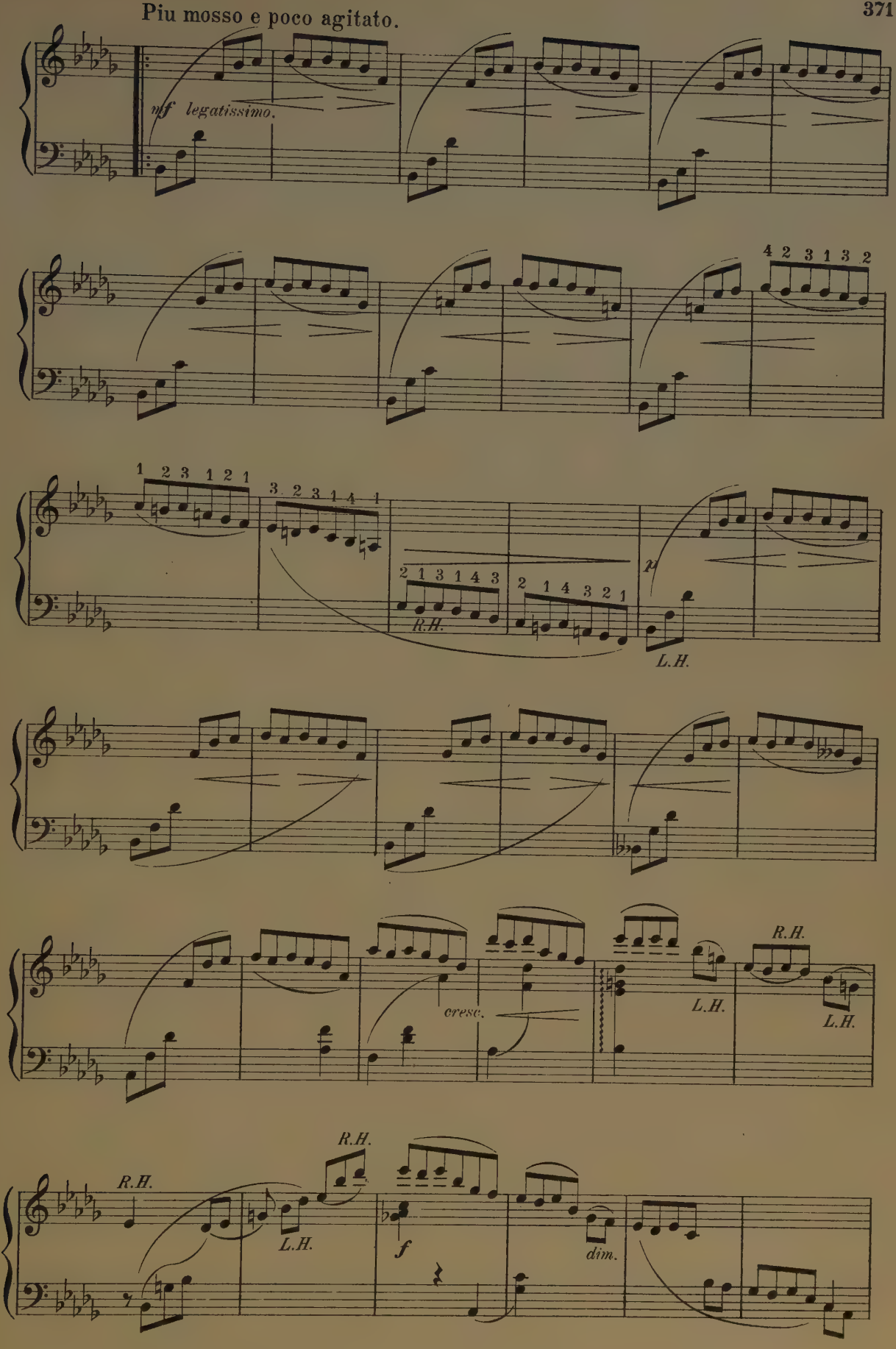
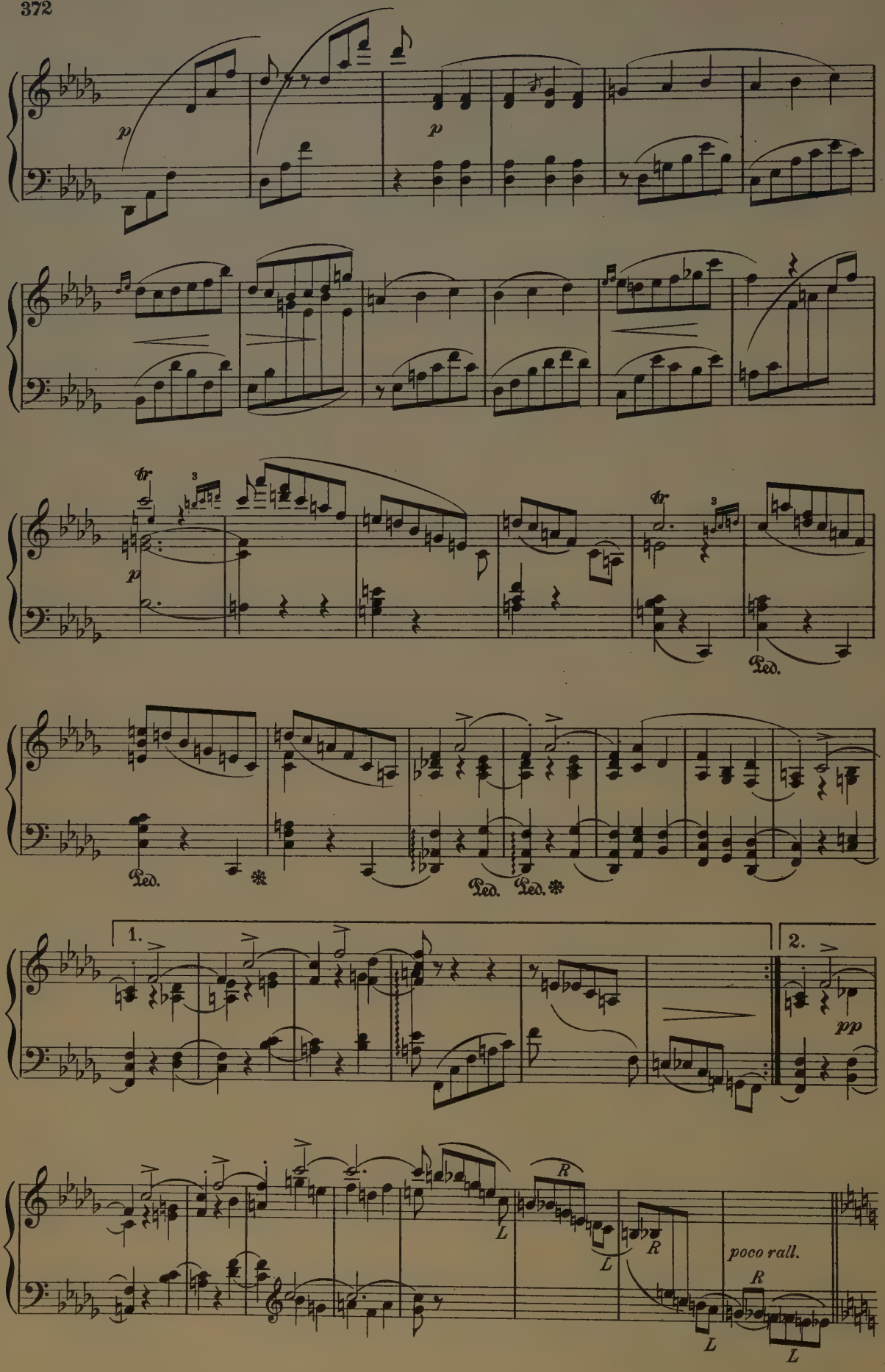
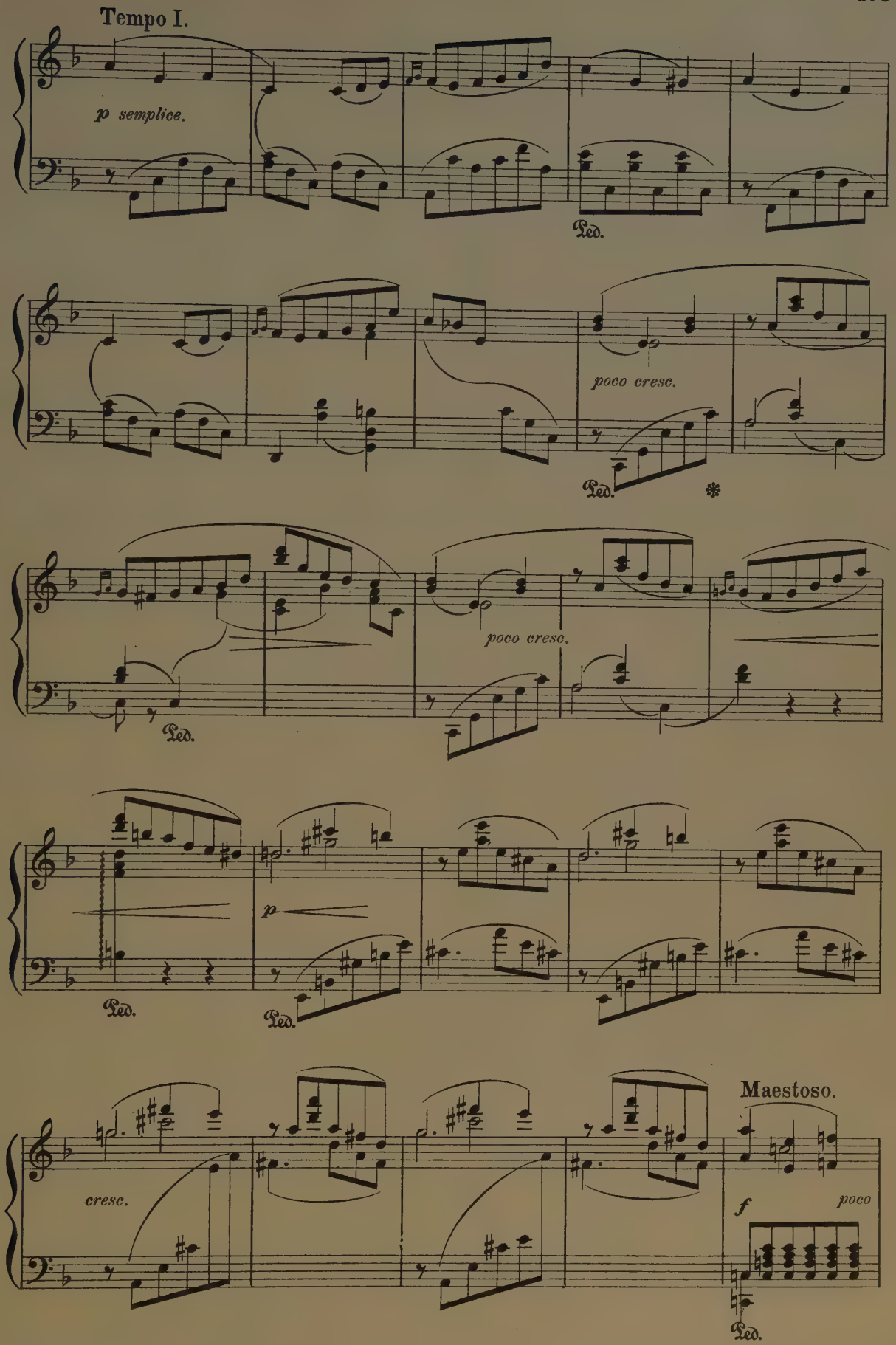
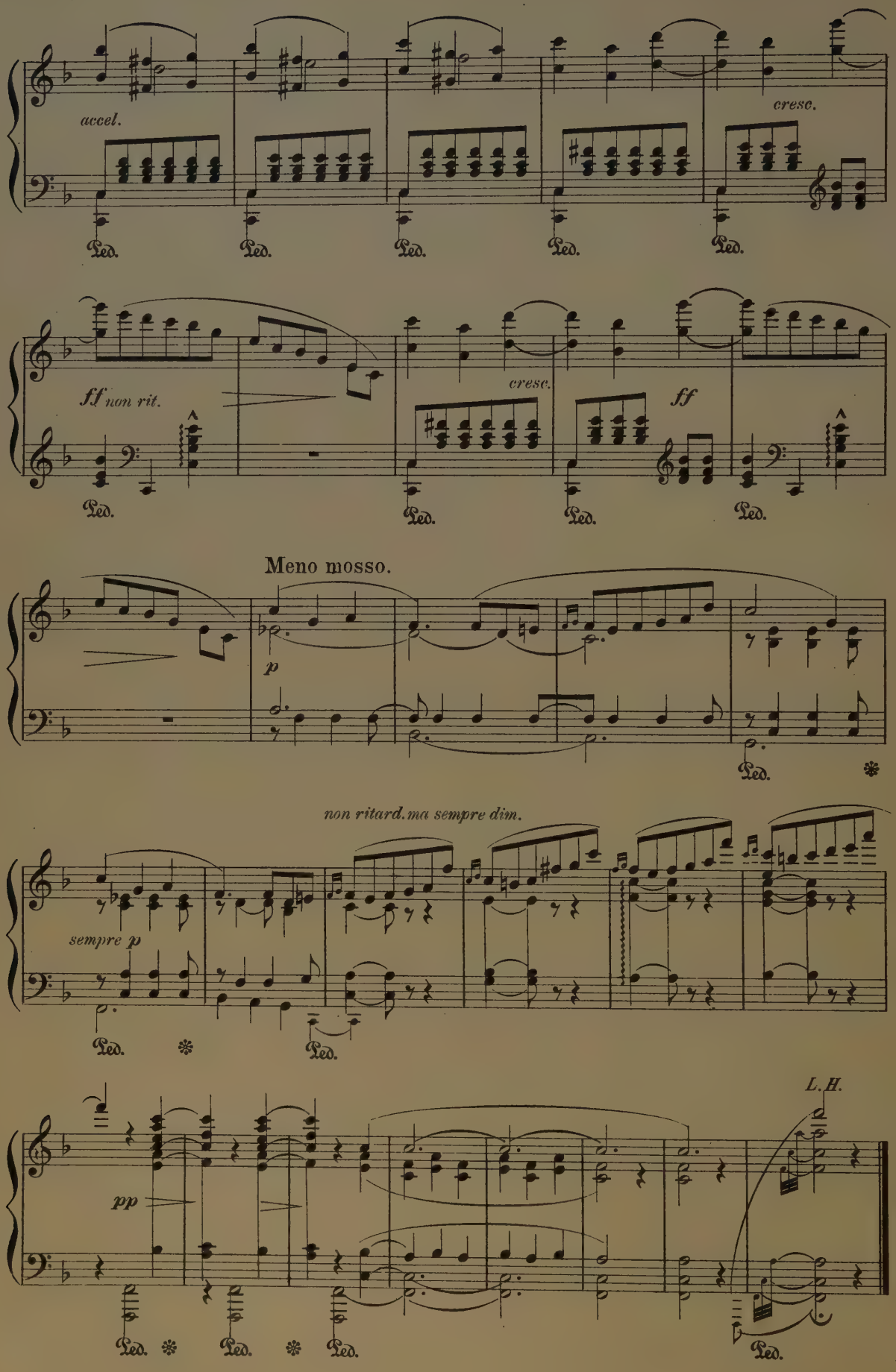

Maestoso.
cresc.
f
poco
Ped.
accel.
cresc.
ff non rit.
f
cresc.
ff
Meno mosso.
p
sempre p
con espress.
poco rall.
dim.


Piu mosso e poco agitato.
mf legatissimo.
4 2 3 1 3 2
1 2 3 1 2 1
3 2 3 1 4 1
2 1 3 1 4 3
R.H.
2 1 4 3 2 1
p
L.H.
cresc.
L.H.
R.H.
L.H.
R.H.
R.H.
L.H.
f
dim.

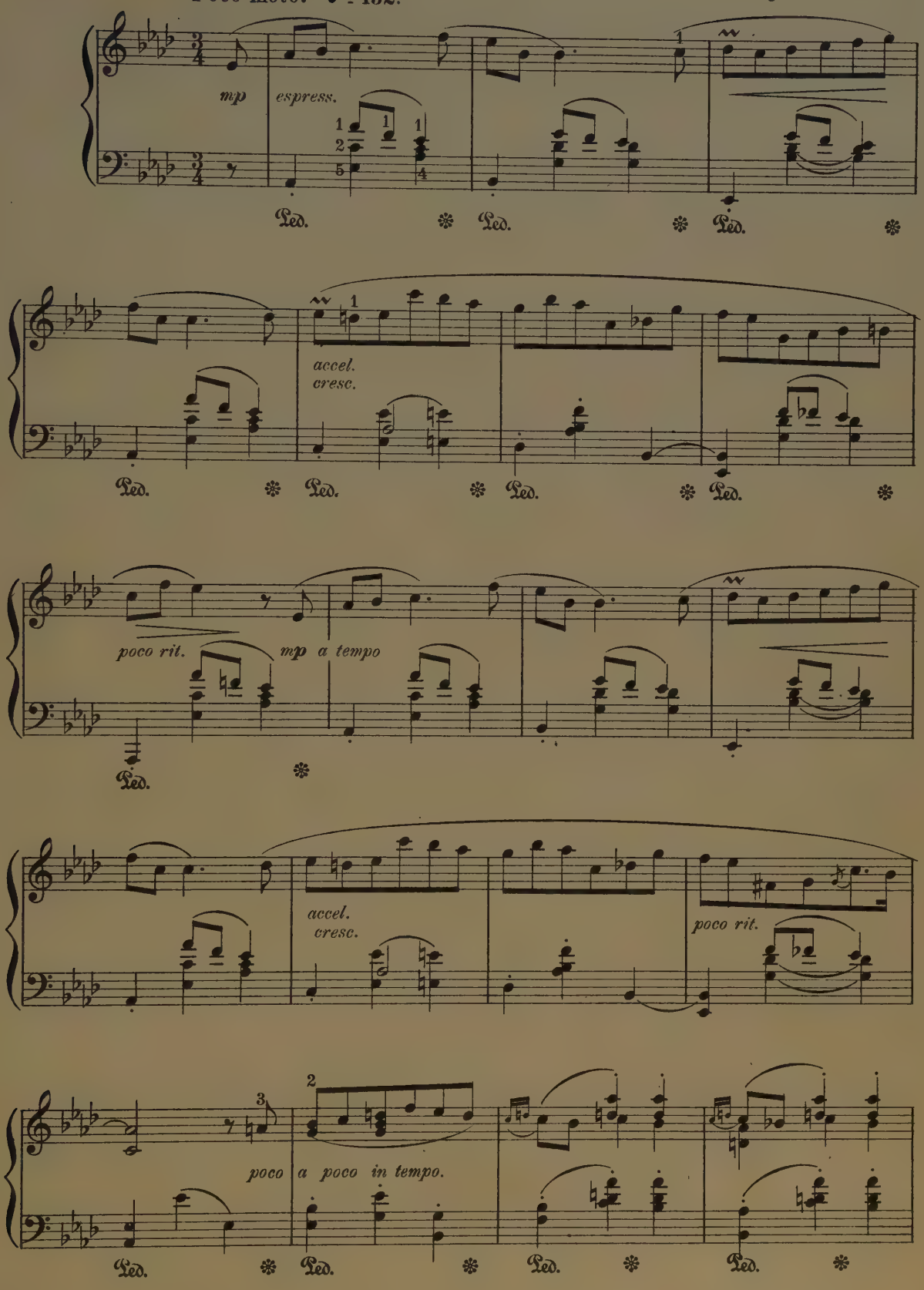

p
p
tr
3
p
Ped.
Ped.
Ped.
Ped.
1.
2.
pp
R
L
L
R
L
R
poco rall.
L

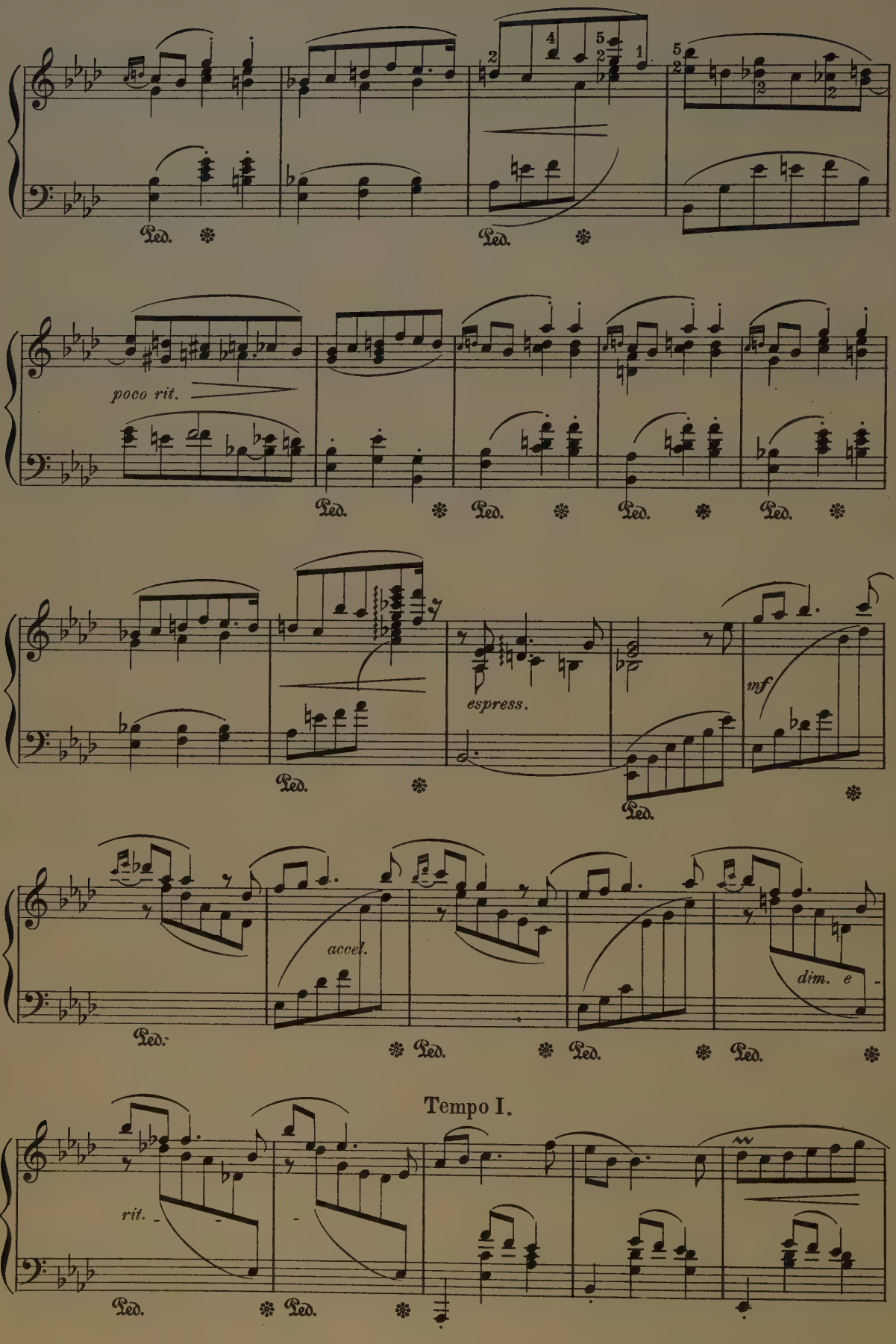

Tempo I.
p semplice.
Ped.
poco cresc.
Ped.
poco cresc.
Ped.
p
Ped.
Ped.
Maestoso.
cresc.
f
poco
Ped.

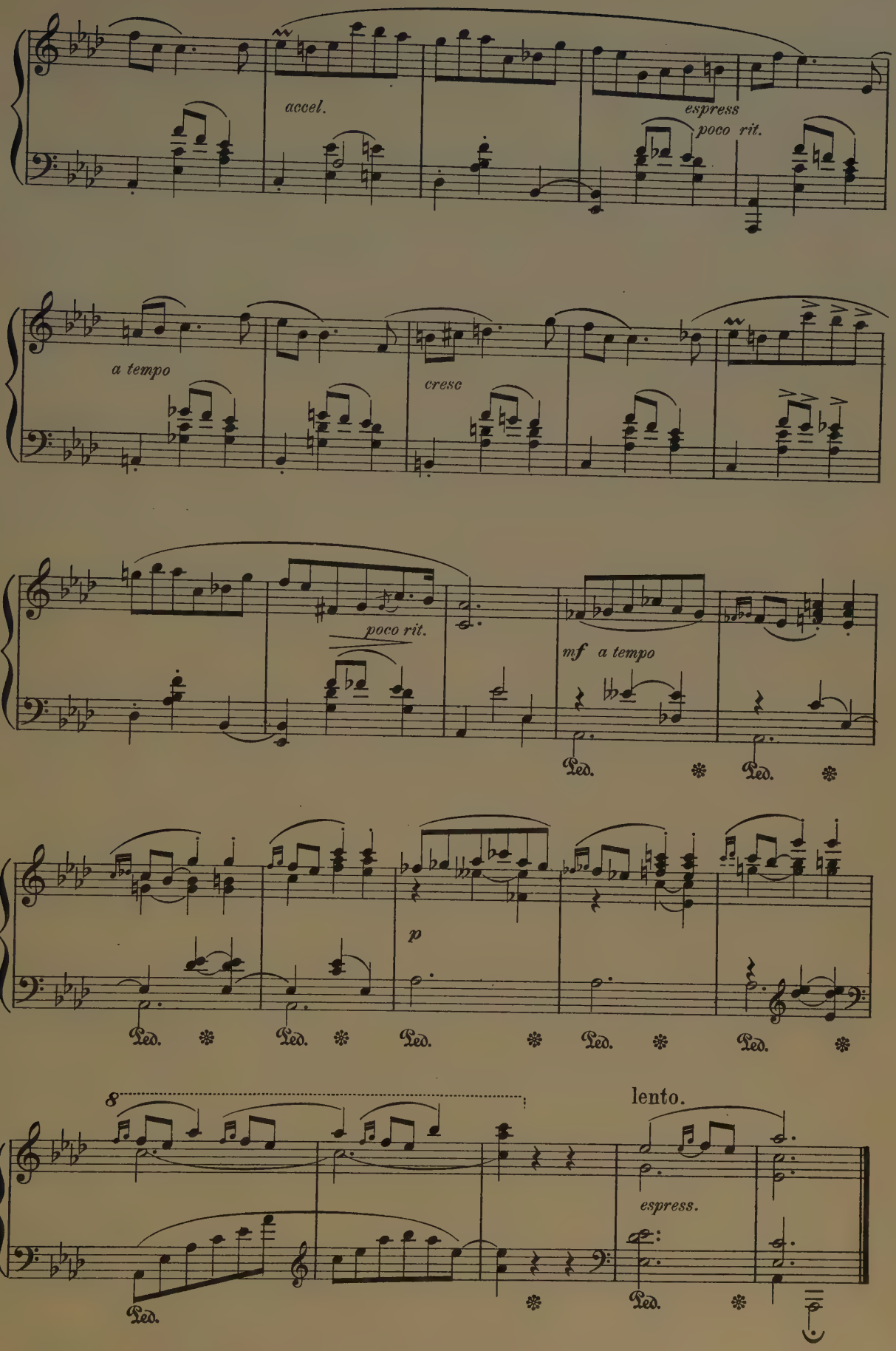

accel.
cresc.
ff non rit.
cresc.
ff
Meno mosso.
p
non ritard. ma sempre dim.
sempre p
pp
L.H.

Valse Lente.

EDUARD SCHUETT,
Op. 17. № 2.

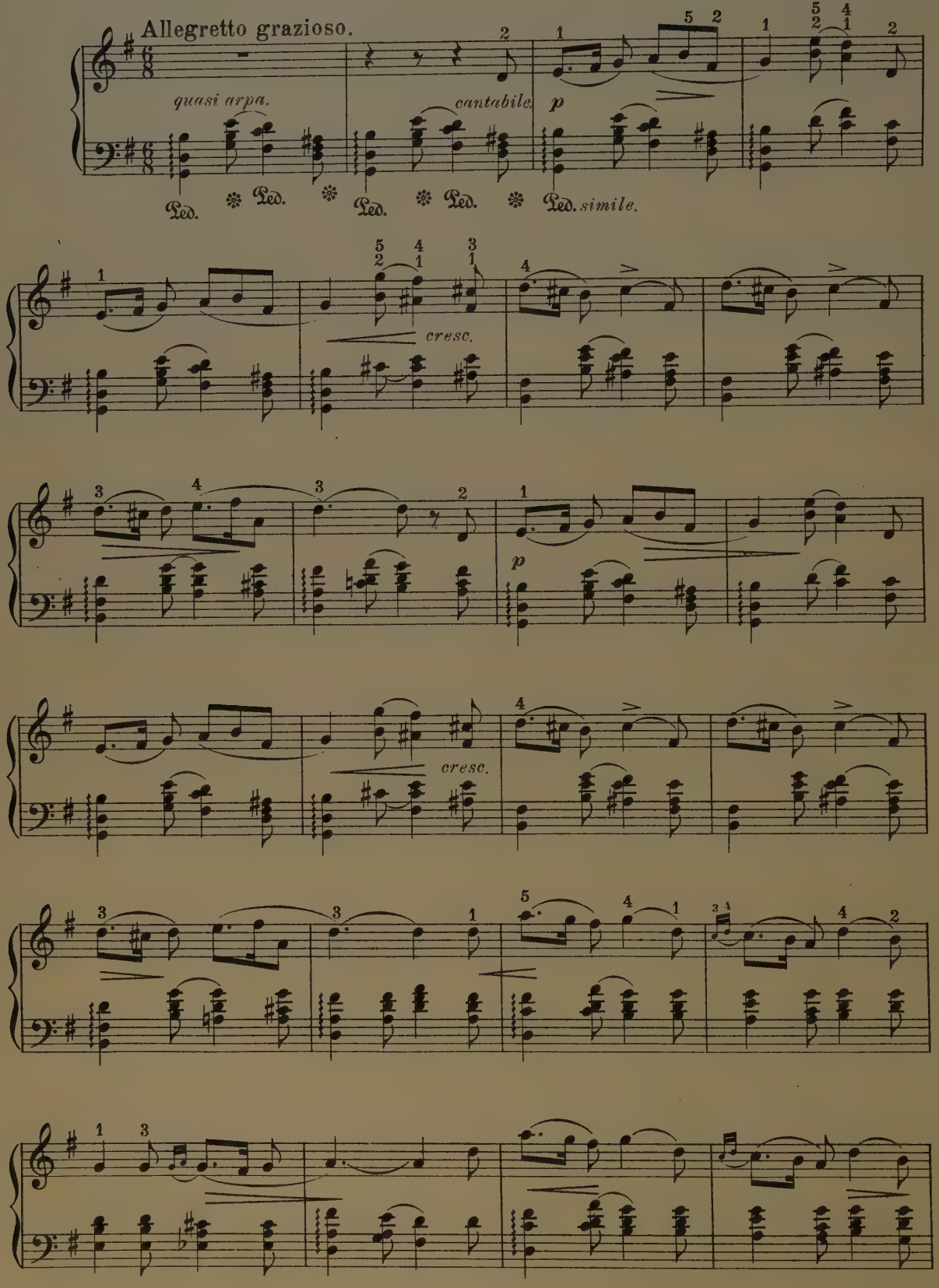


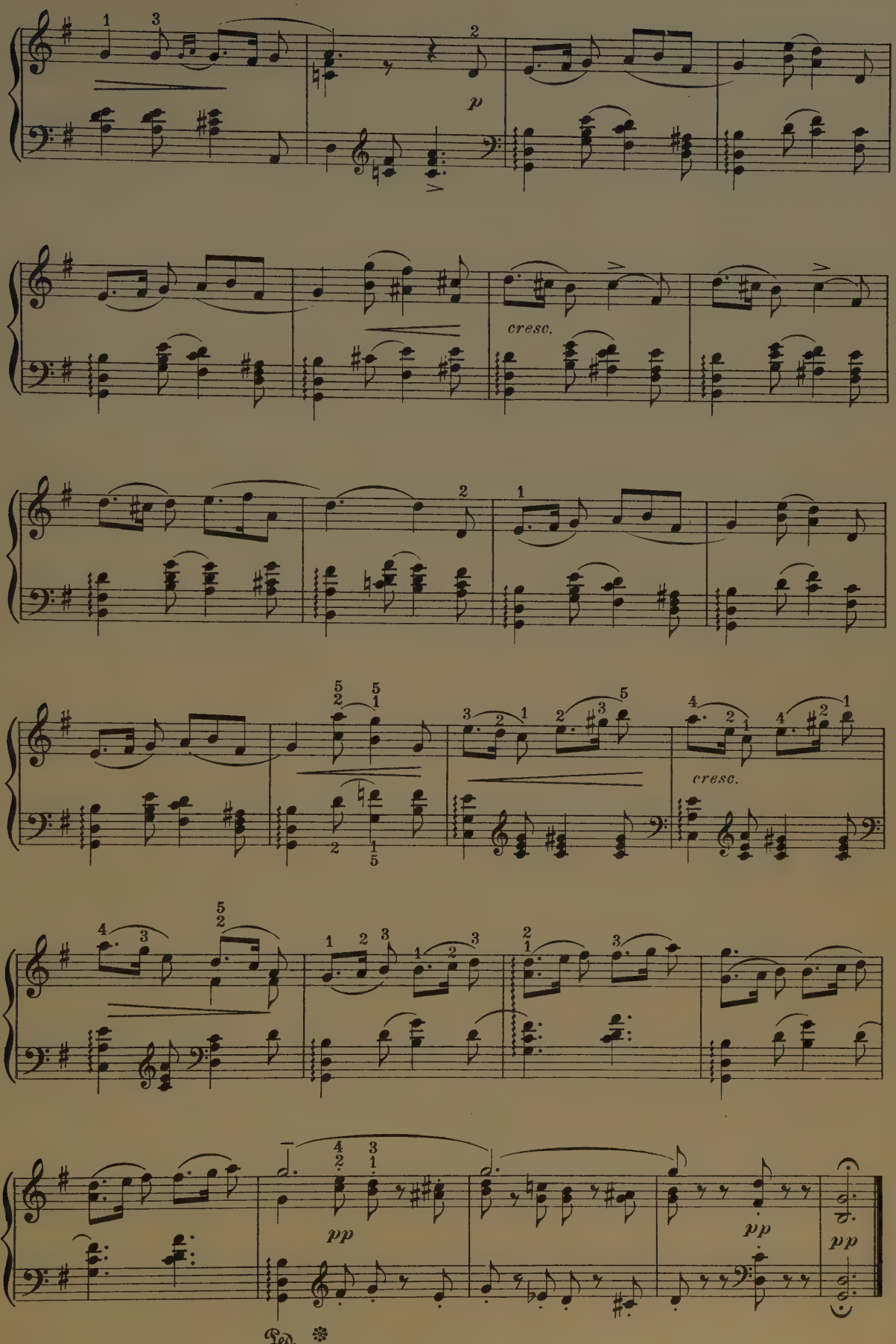

Ped.
poco rit.
espress.
mf
accel.
dim. e
Tempo I.
rit.


accel.
espress
poco rit.
a tempo
cresc
poco rit.
mf a tempo
Ped.
Ped.
p
Ped.
Ped.
Ped.
Ped.
Ped.
8
lento.
espress.
Ped.
Ped.

Canzonetta.

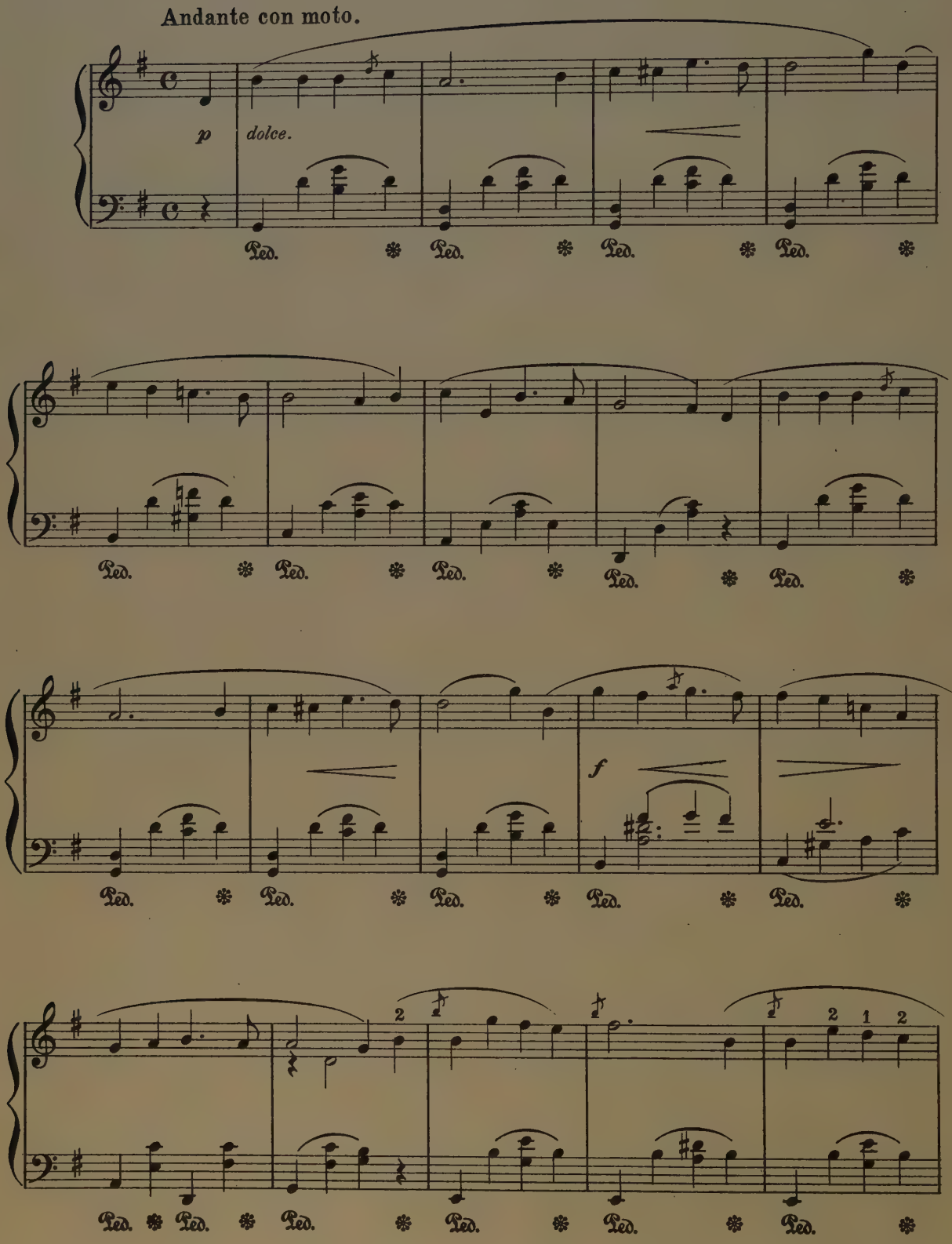
V. HOLLAENDER.

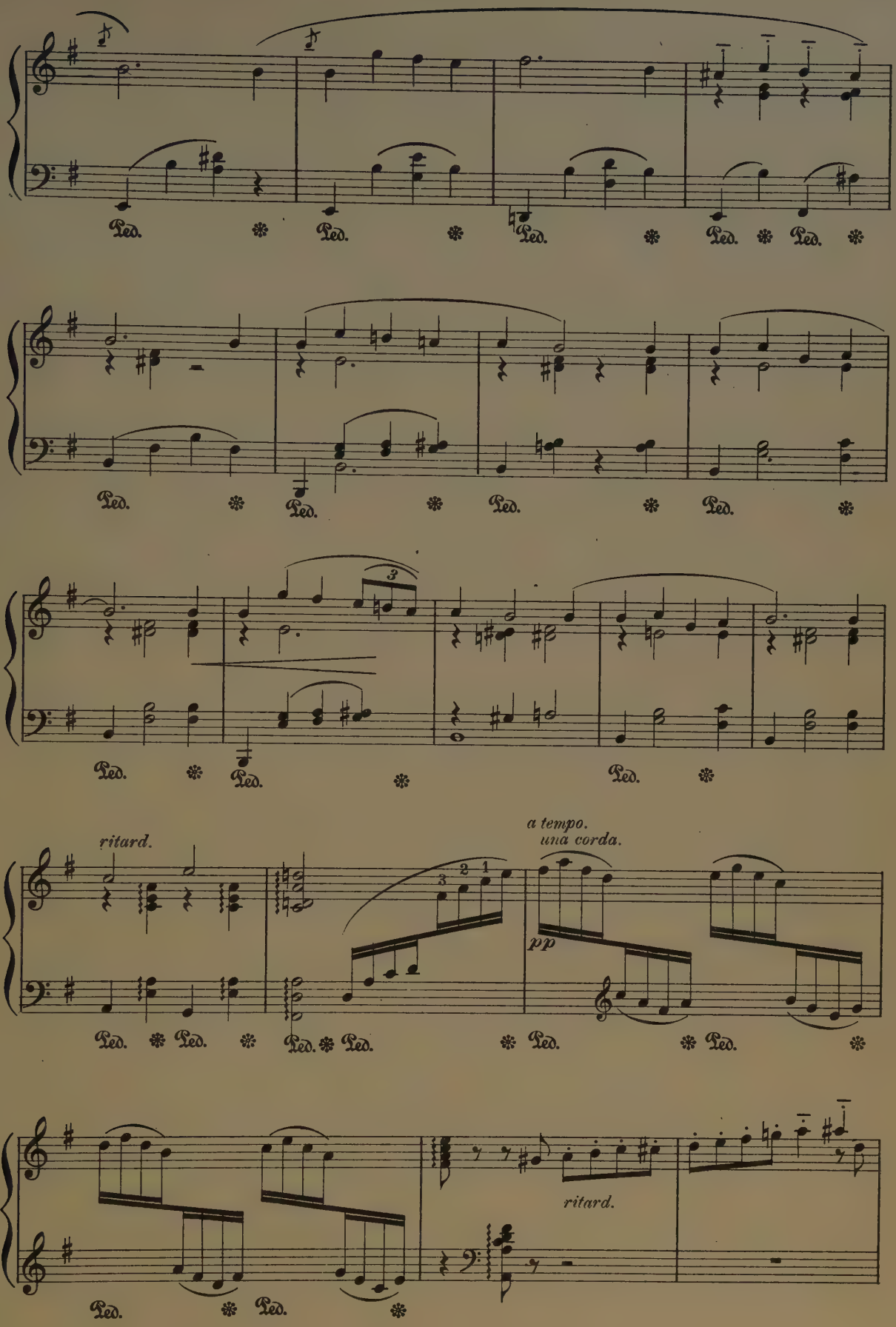


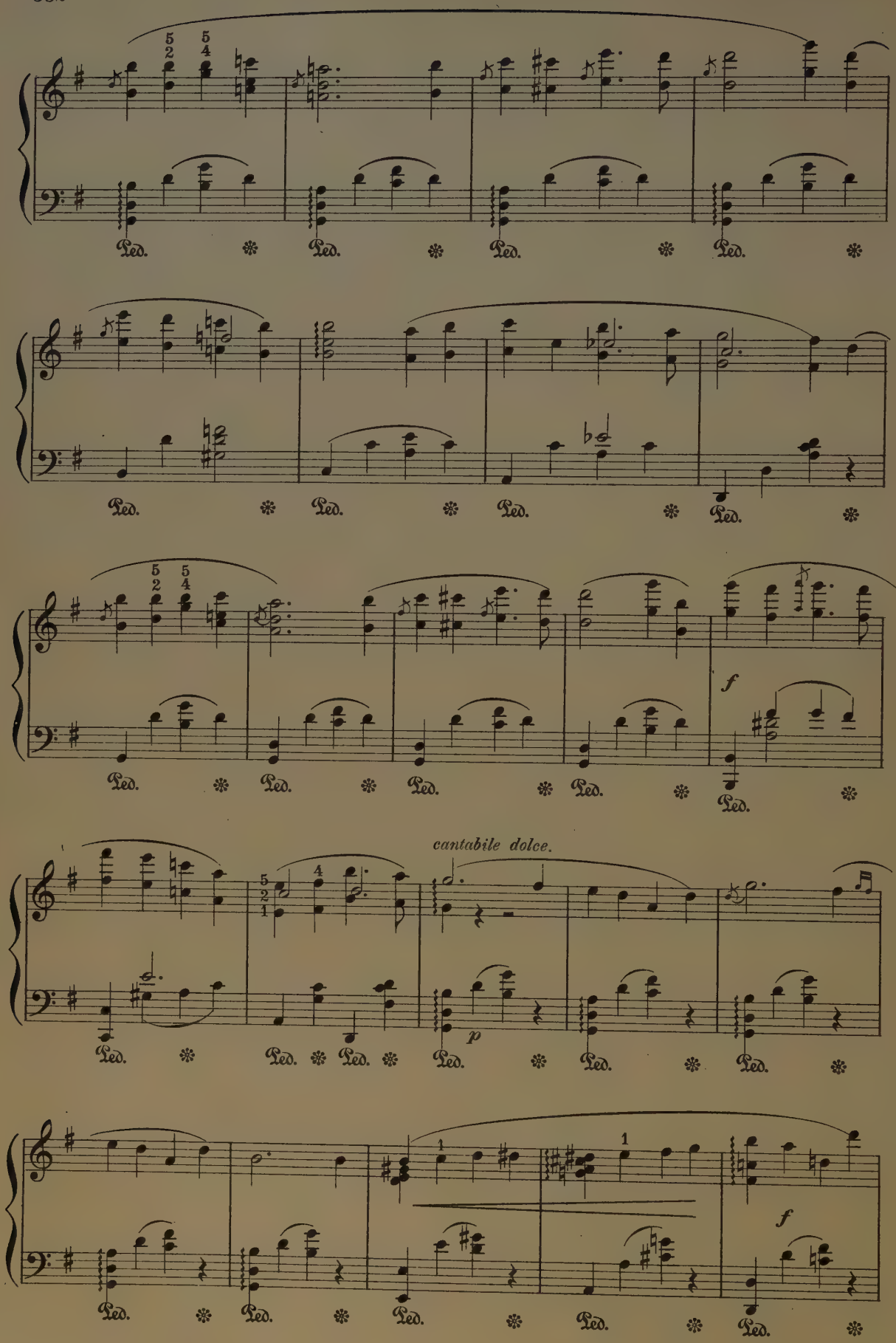

p
cresc.
cresc.
pp
pp
pp
Ped.

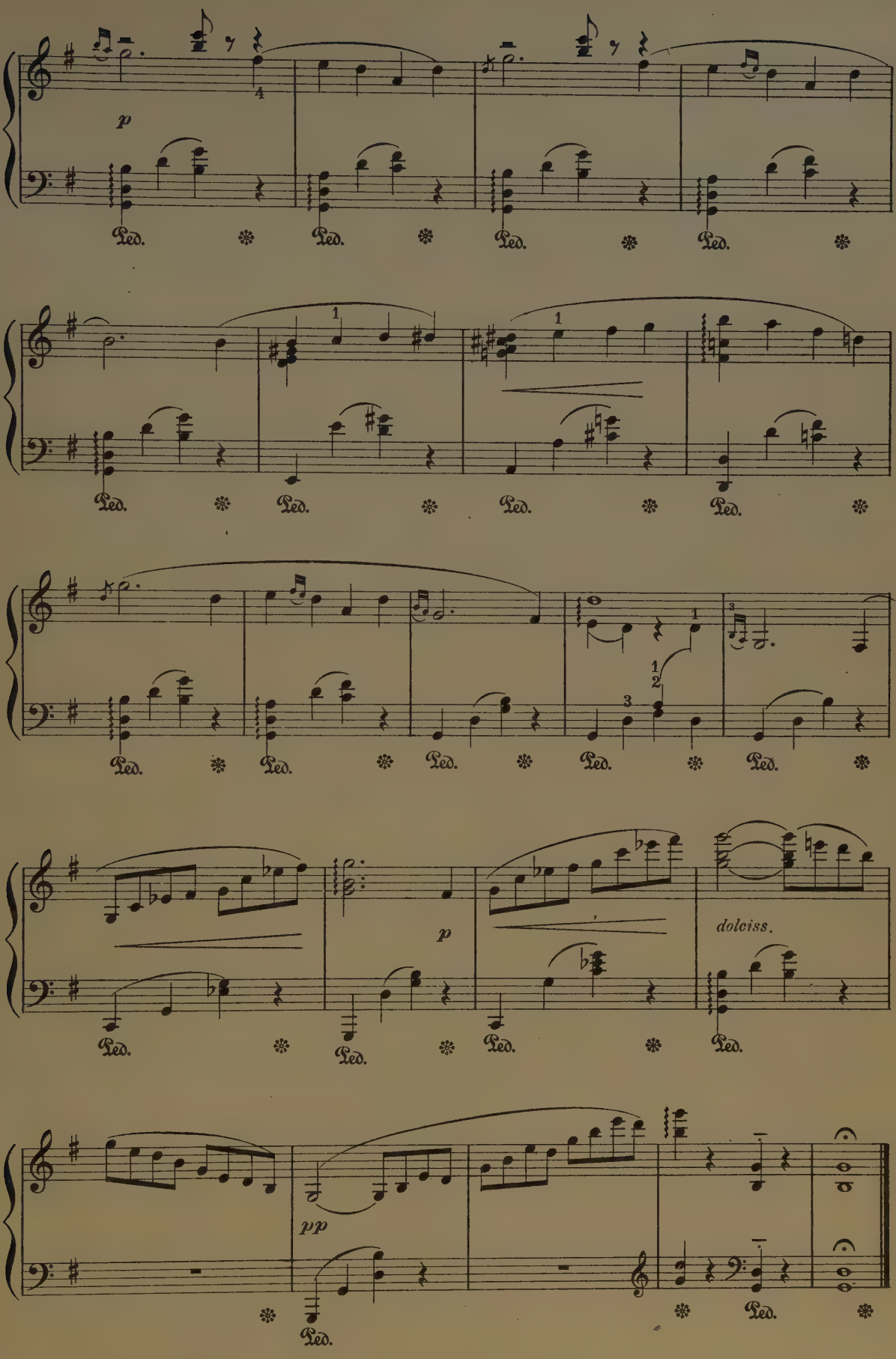
Lied.

F. BENDEL.



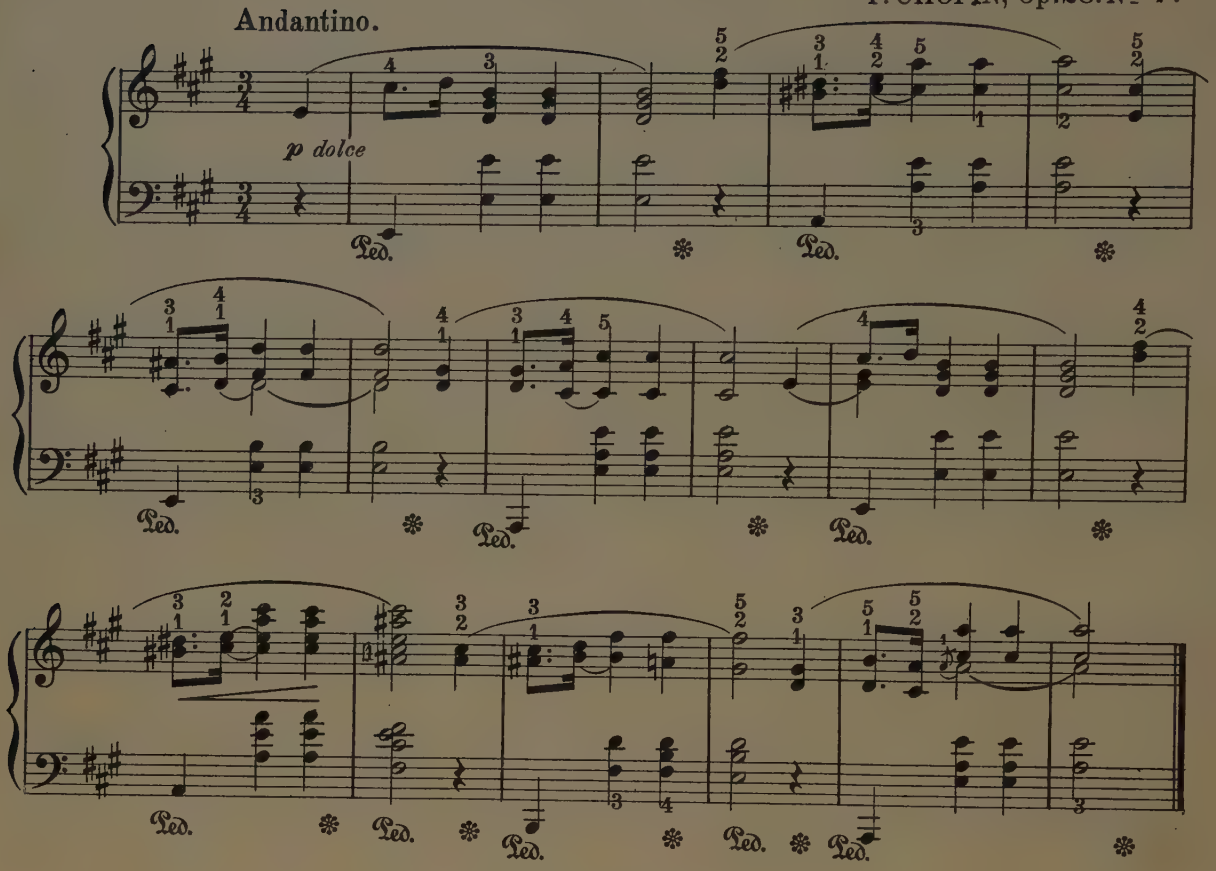

Ped.
ritard.
a tempo.
una corda.
pp
ritard.


cantabile dolce.
f
p
f


p
Ped.
dolciss.
pp

Prelude.

F. CHOPIN, Op. 28. № 7.



EDITOR'S NOTE.

Chopin's Preludes, Op. 28, were composed on the Island of Majorka, where Chopin went for the benefit of his health with George Sand and her family. The following extract (from her "Ma Vie," Chapter 12,) will be of interest to our readers.

"It is there that he composed the most beautiful of those short pieces which he modestly entitles 'Preludes.' They are masterpieces. Some of them present to the mind visions of dead friars and the sounds of funeral chants; others are sweetly melancholy; they came to him in the hours of sunshine and of health, at the noise of the children's mirth beneath his window, at the far-off sound of guitars, at the sight of the pale roses blossoming above the snow.

"Others again are of a mournful sadness, and while charming the ear, rend deeply the heart. There is one which was the outcome of a dismal, stormy evening, and which has the most depressing effect upon the mind. We had left him feeling pretty well that day, Maurice and I, and had gone to Palma to buy some things which were needed for our establishment. The rain had come, the torrents had burst upon us. We had made three leagues in six hours, and returned in the midst of the inundation, arriving home in the middle of the night, deserted by our driver, through unheard-of dangers.

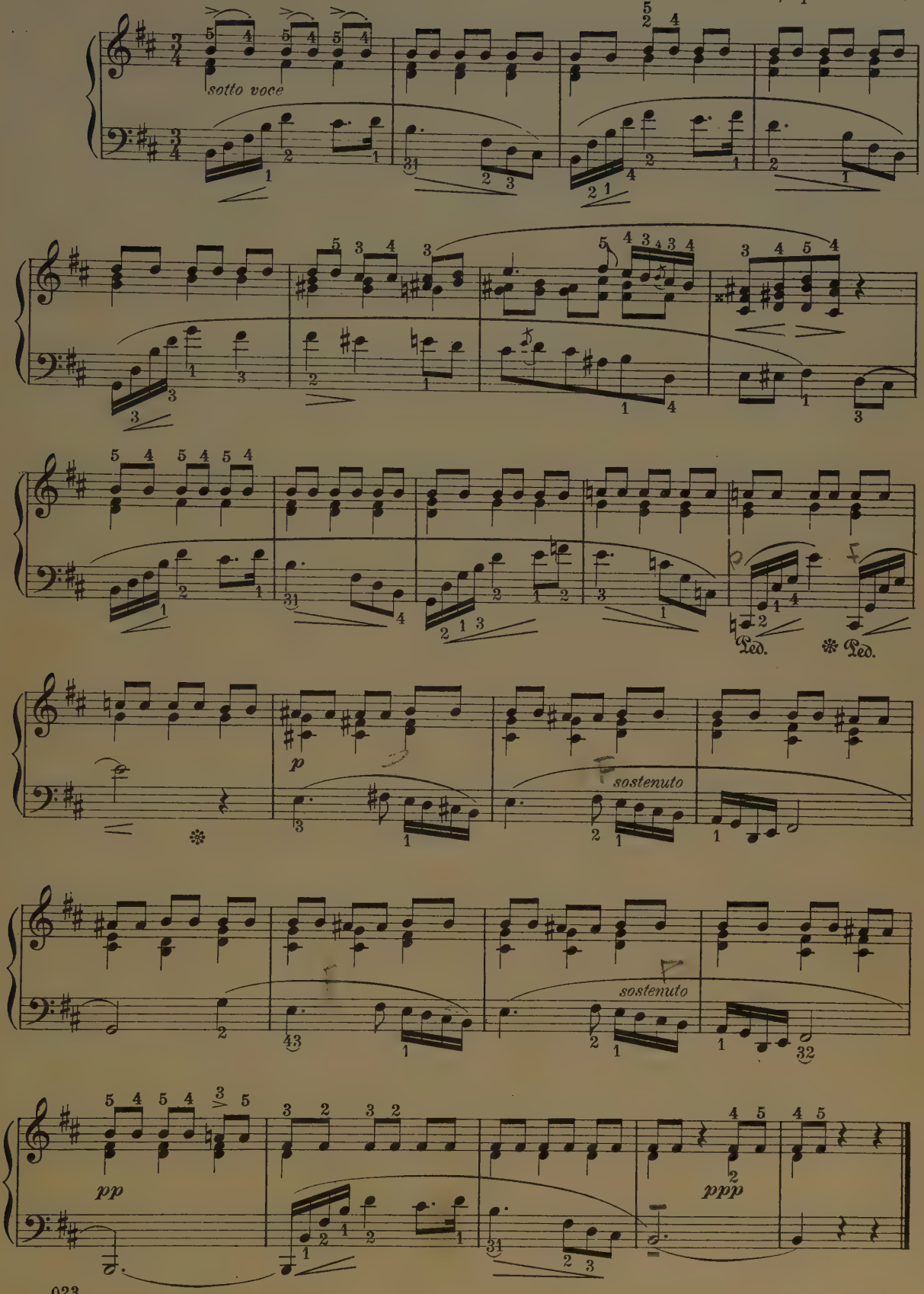
"We had made all haste in view of the uneasiness of our invalid. He had been greatly excited, but had settled into a state of calm despair, and silently weeping, was playing his beautiful Prelude. On seeing us enter he gave a loud cry, then said with a wandering air and in a strange voice, 'Ah, I was sure that you were dead!' When he had come to himself and saw the state we were in, he was made ill by thinking of the dangers we had passed through. He assured me afterwards that he had seen it all in a dream, and that no longer distinguishing between the dream and reality, he became calm, losing himself as he played, fully persuaded that he himself was dead. He saw himself drowned in a lake; drops of water, heavy and frozen, fell rhythmically upon his breast; and when I called to his mind the drops of water that indeed fell steadily upon the roof, he denied having heard them. He even warmly resented my use of the expression 'imitative harmony.' He protested vigorously, and with reason, against the puerility of such imitations for the ear." (See Preludes Nos. 6 and 15.)

"His genius was full of mysterious harmonies of nature, interpreted by sublime equivalents in his musical thought, and not by a servile repetition of his environment. His composition of that evening was very full of rain-drops, which sang upon the sonorous tiles of the Chartreuse, but they were translated in his imagination and in his song into the tears which fell from heaven upon his heart."

Prelude.

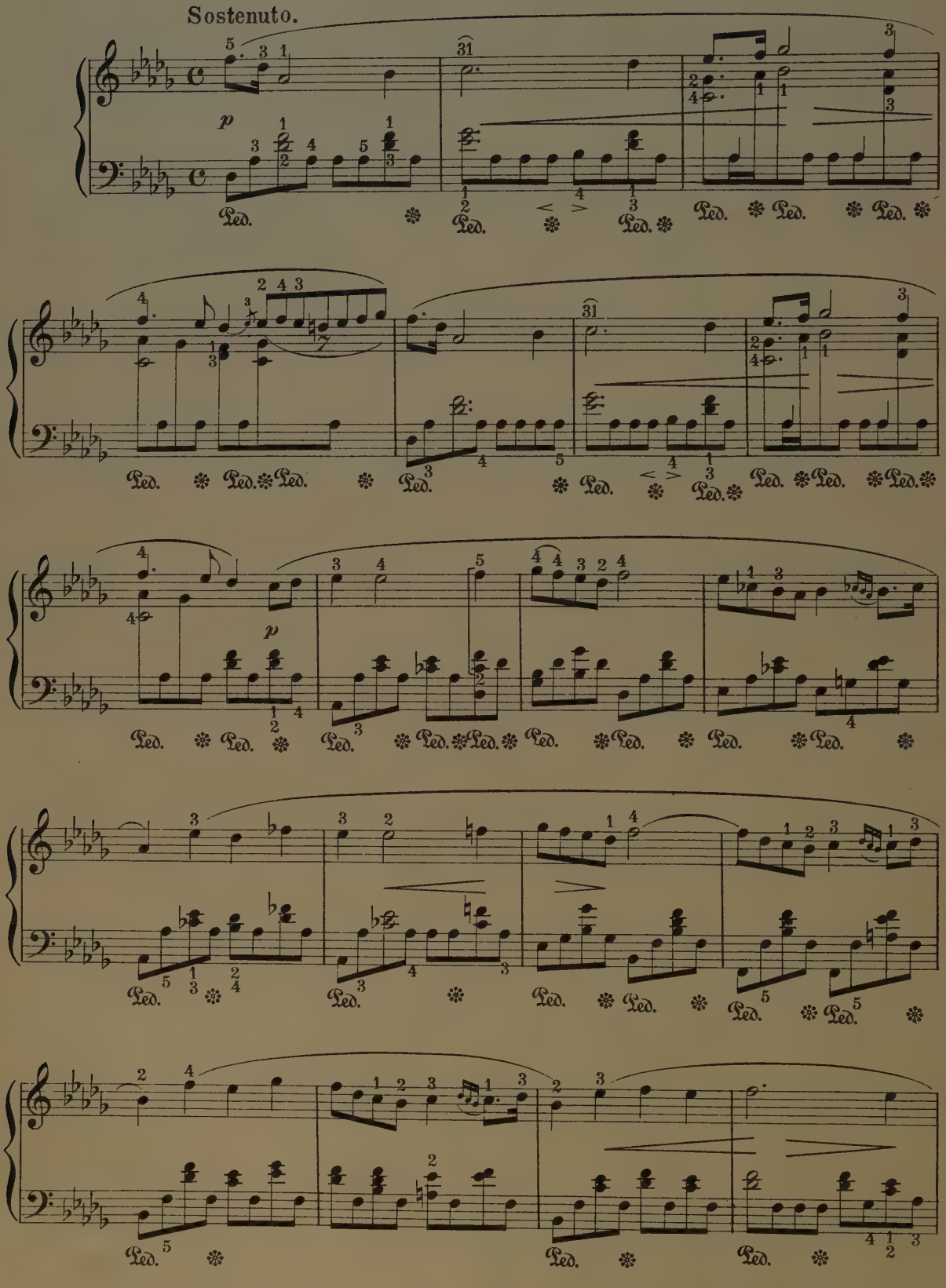
Assai lento.

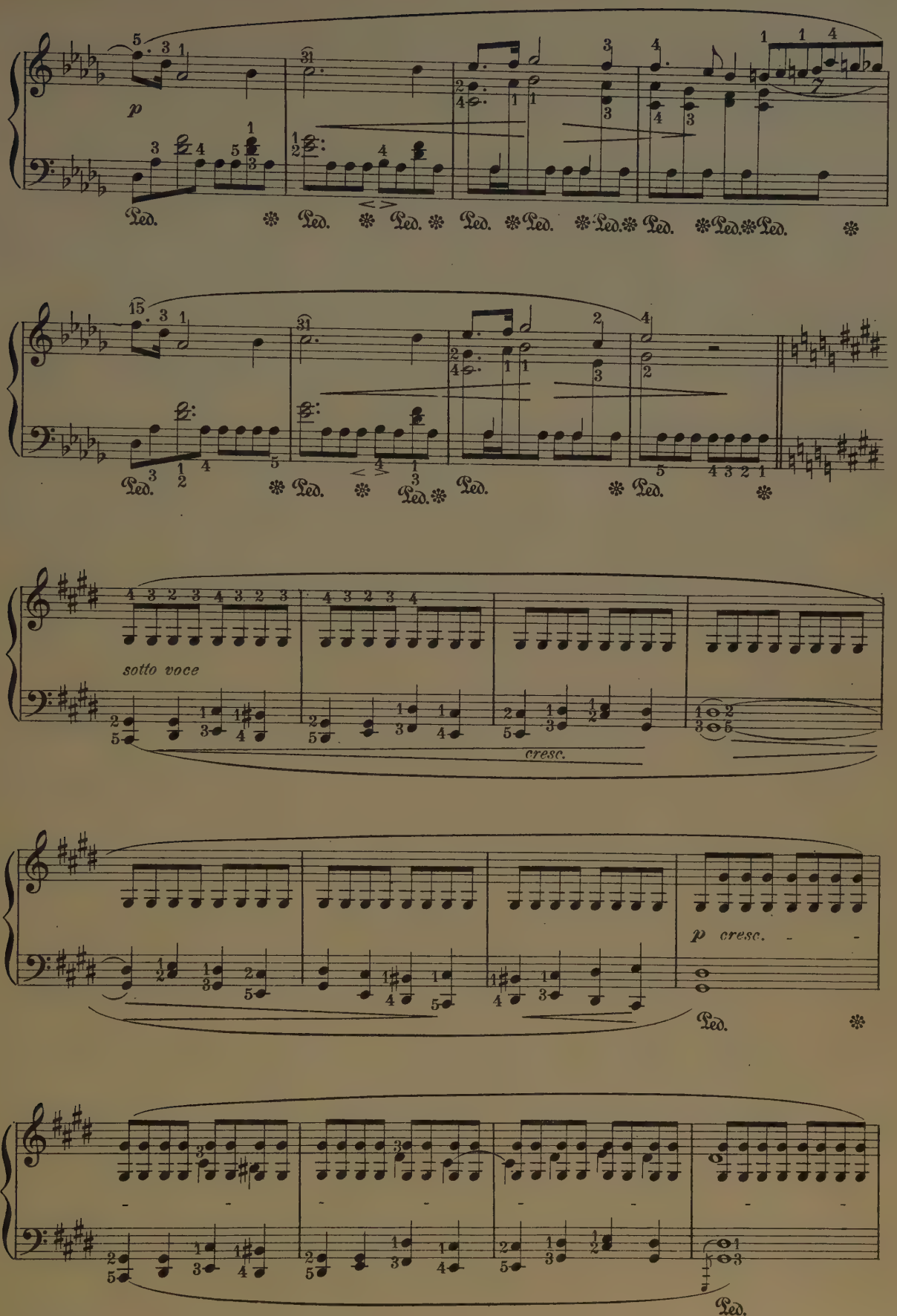
F. CHOPIN, Op. 28. № 6.

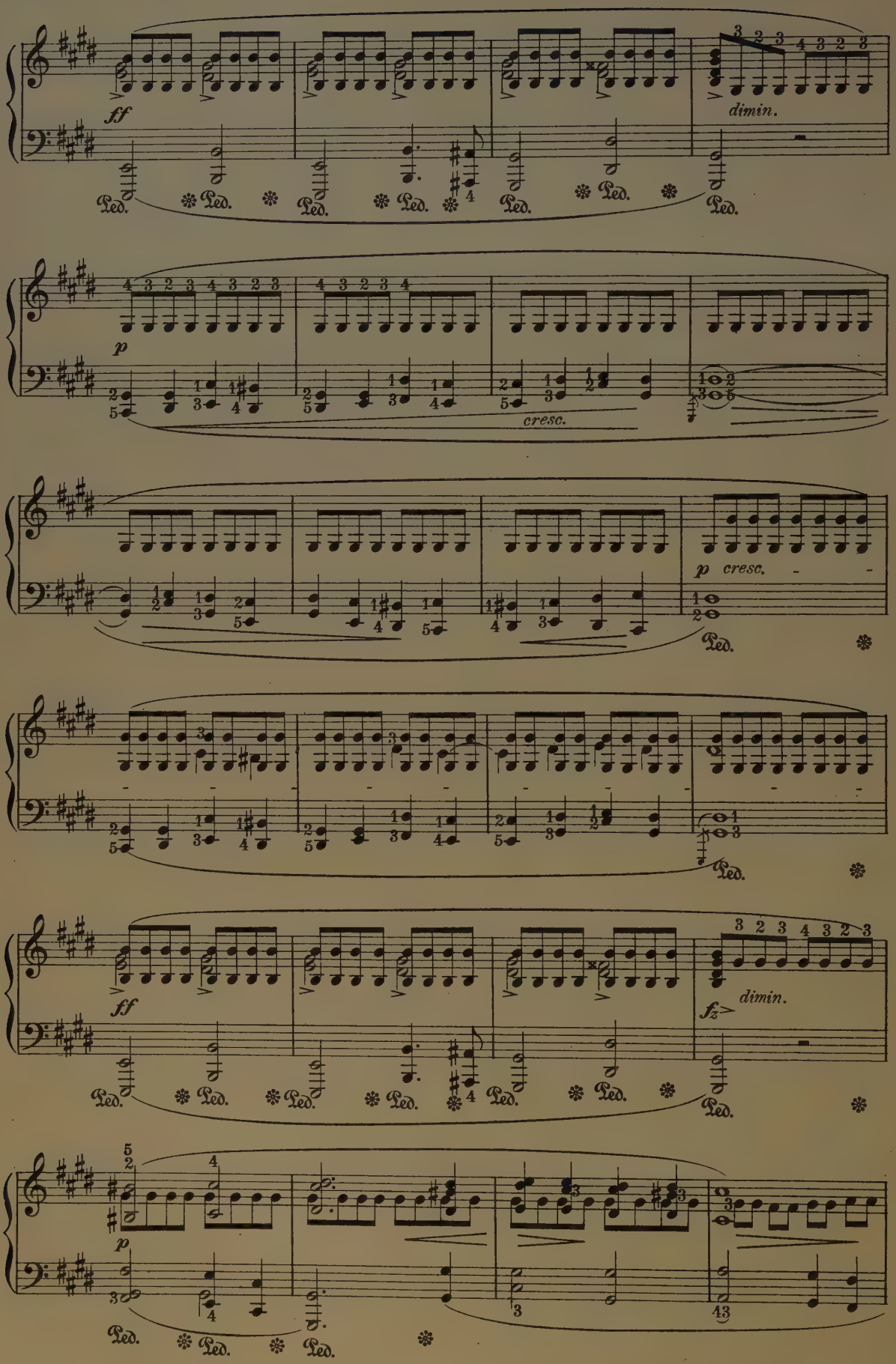


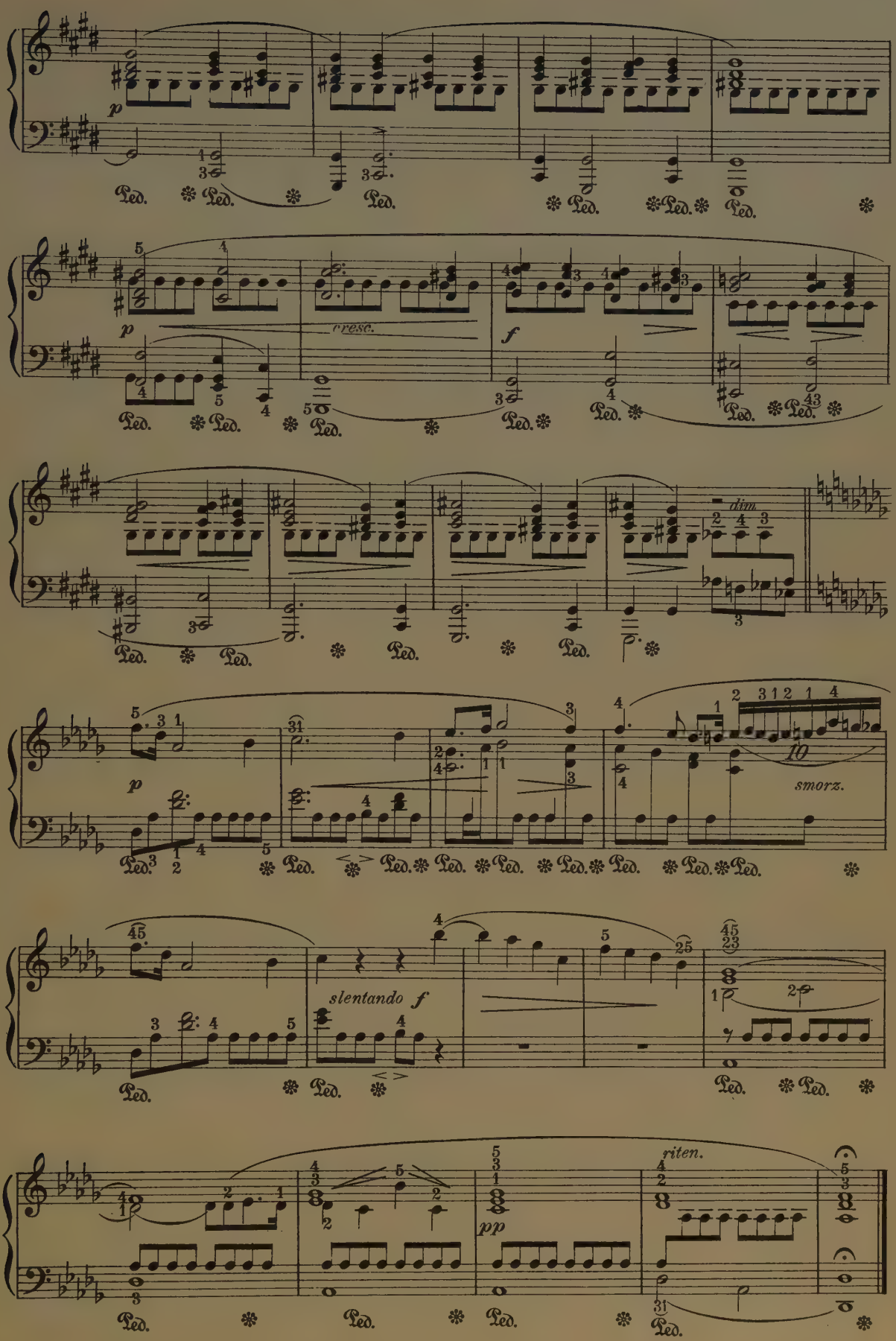
Prelude.

F. CHOPIN, Op. 28. Nº 15.




p
Ped.
sotto voce
cresc.
p cresc.


ff
dimin.
Ped.
p
cresc.
p cresc.
ff
dimin.
fz
p

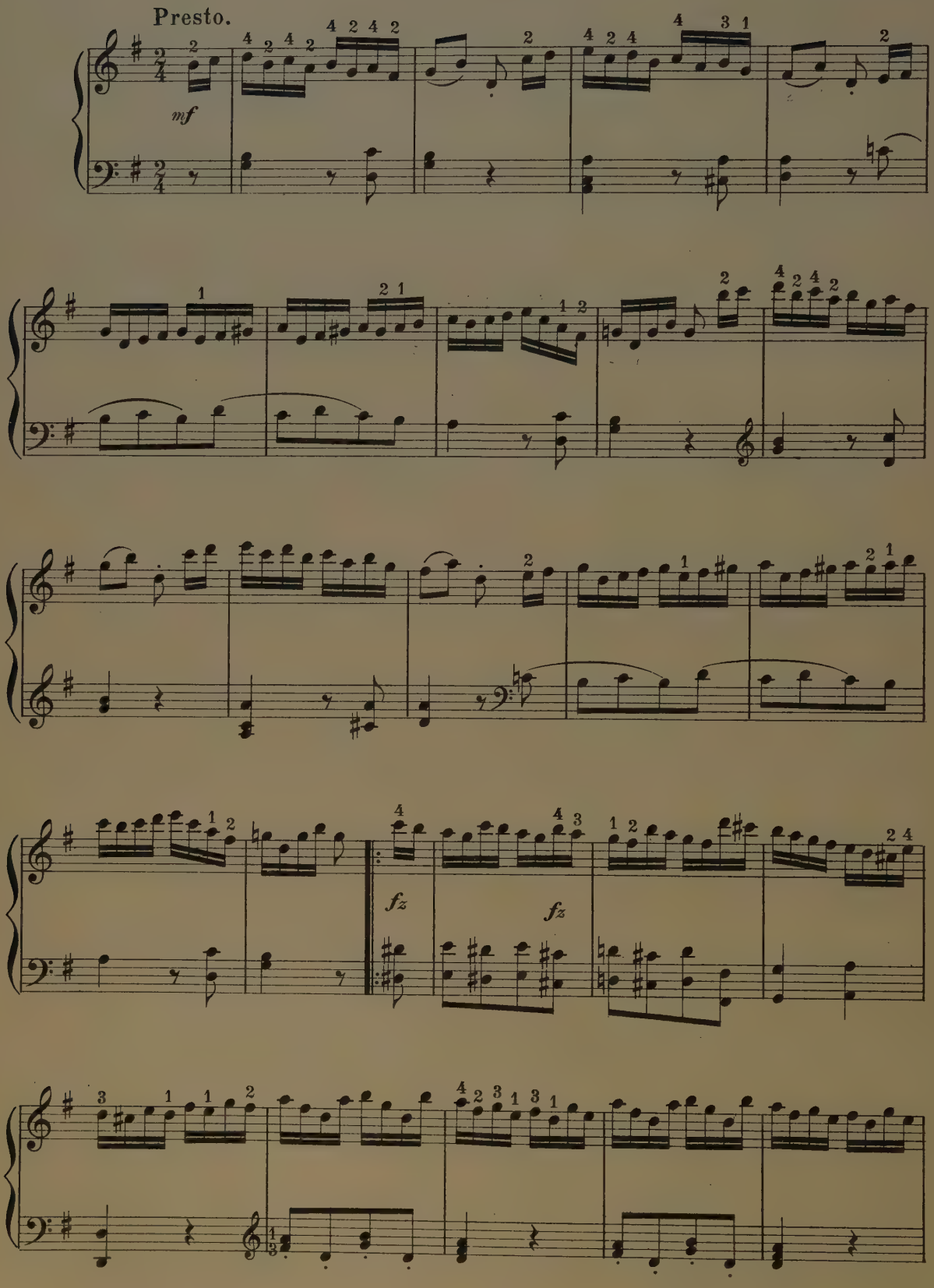

p
Ped.
cresc.
f
dim.
smorz.
slentando f
pp
riten.

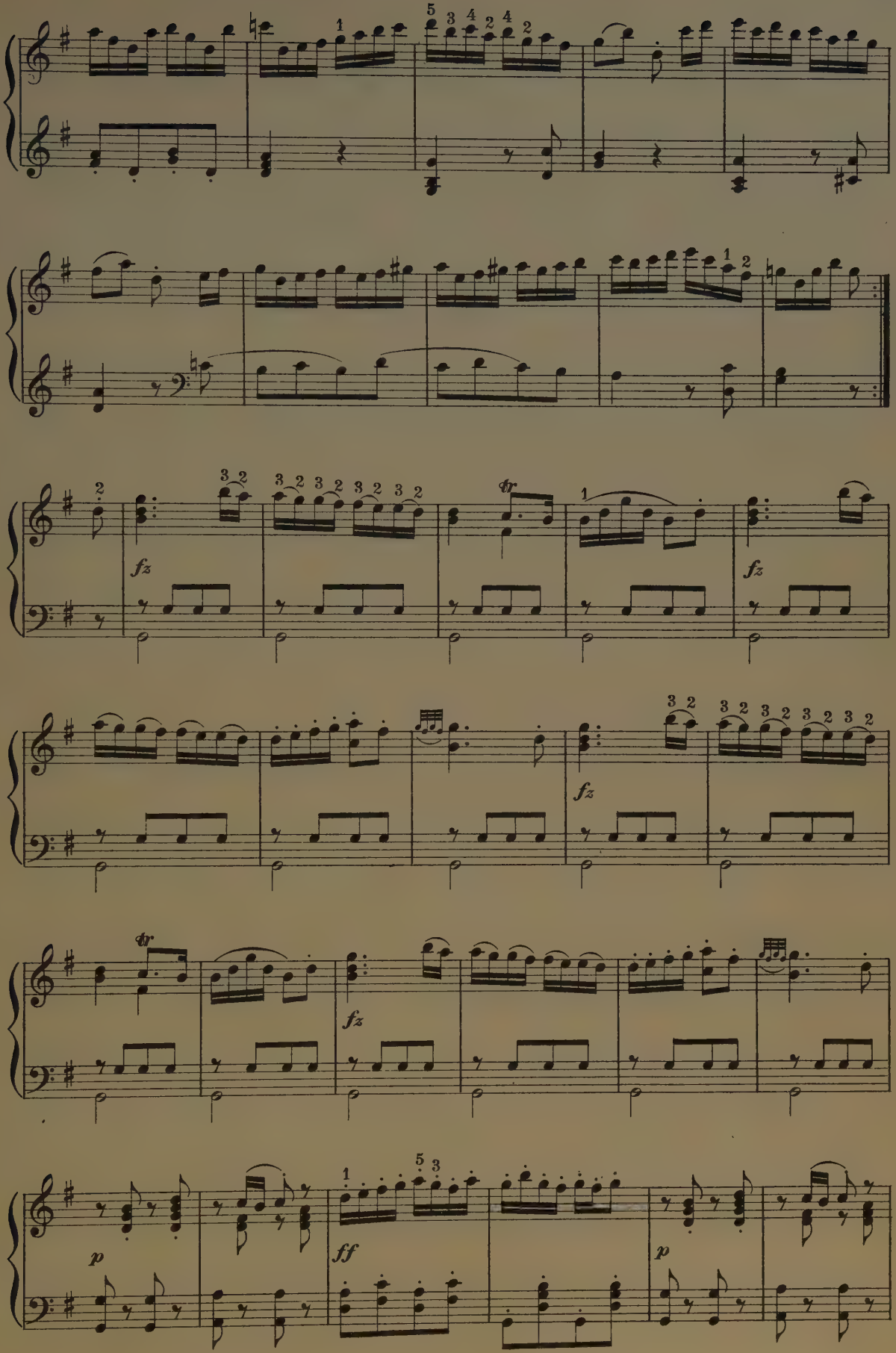
Rondo all' Ongarese

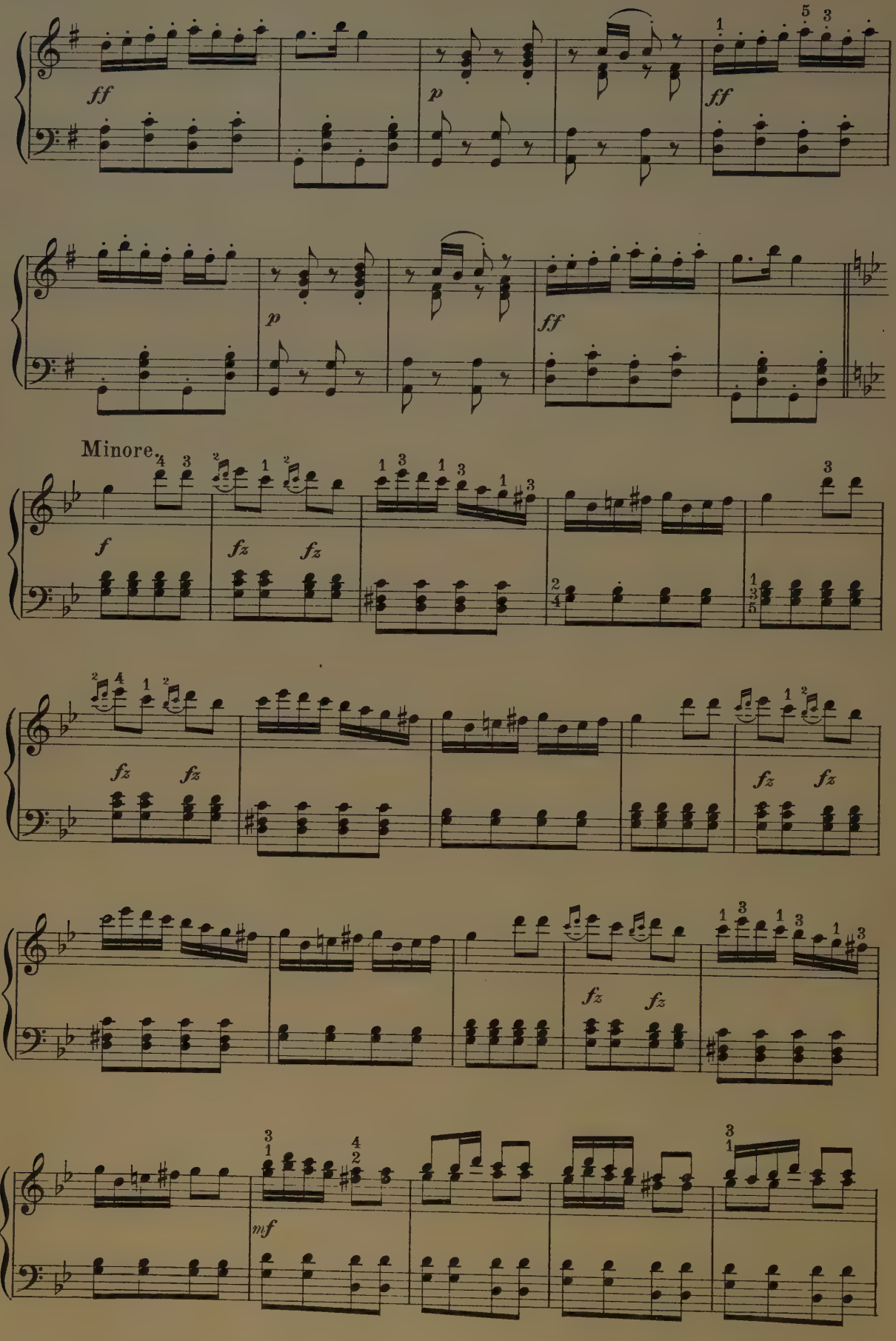
from the

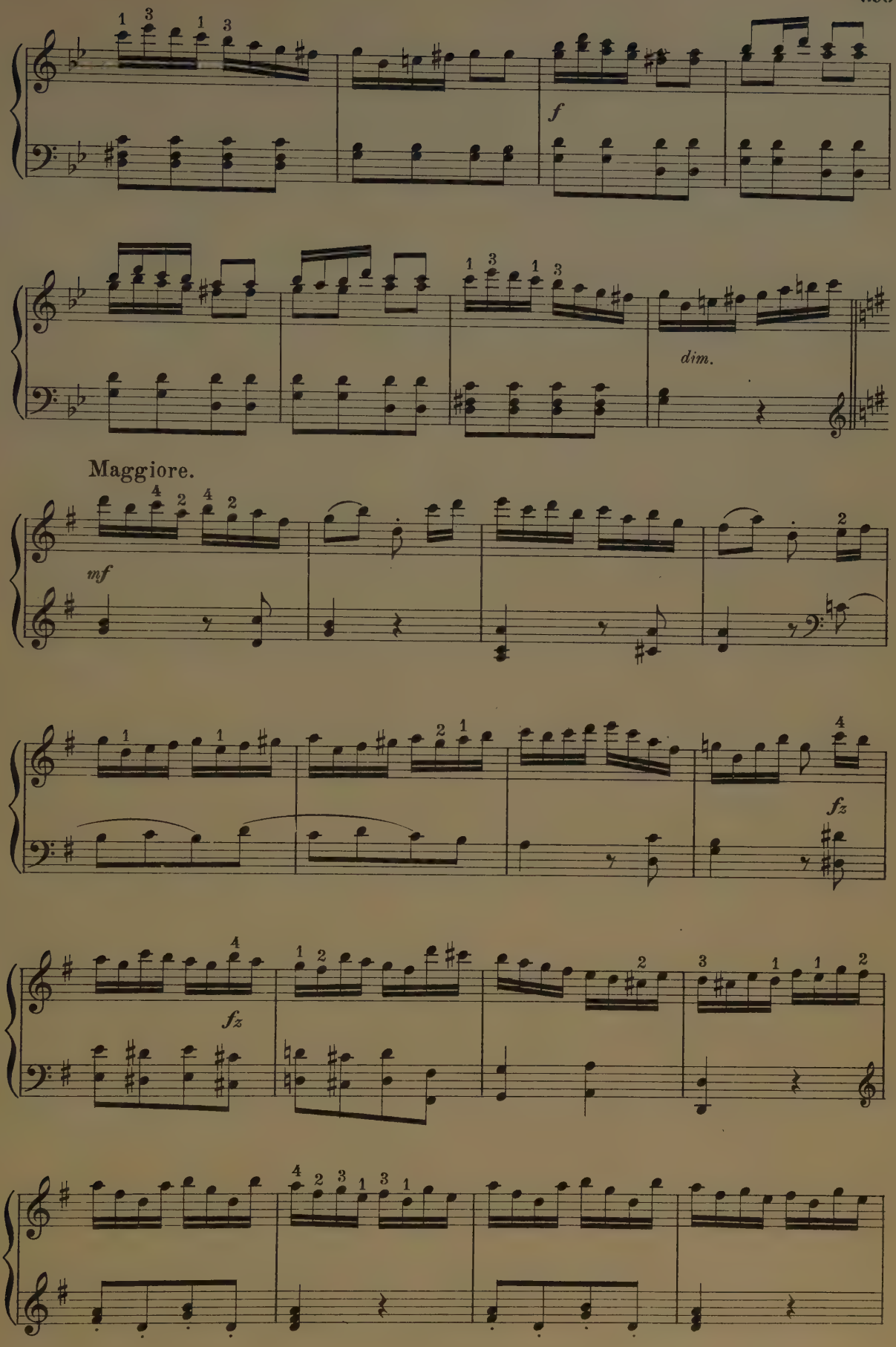
TRIO in G MAJOR.

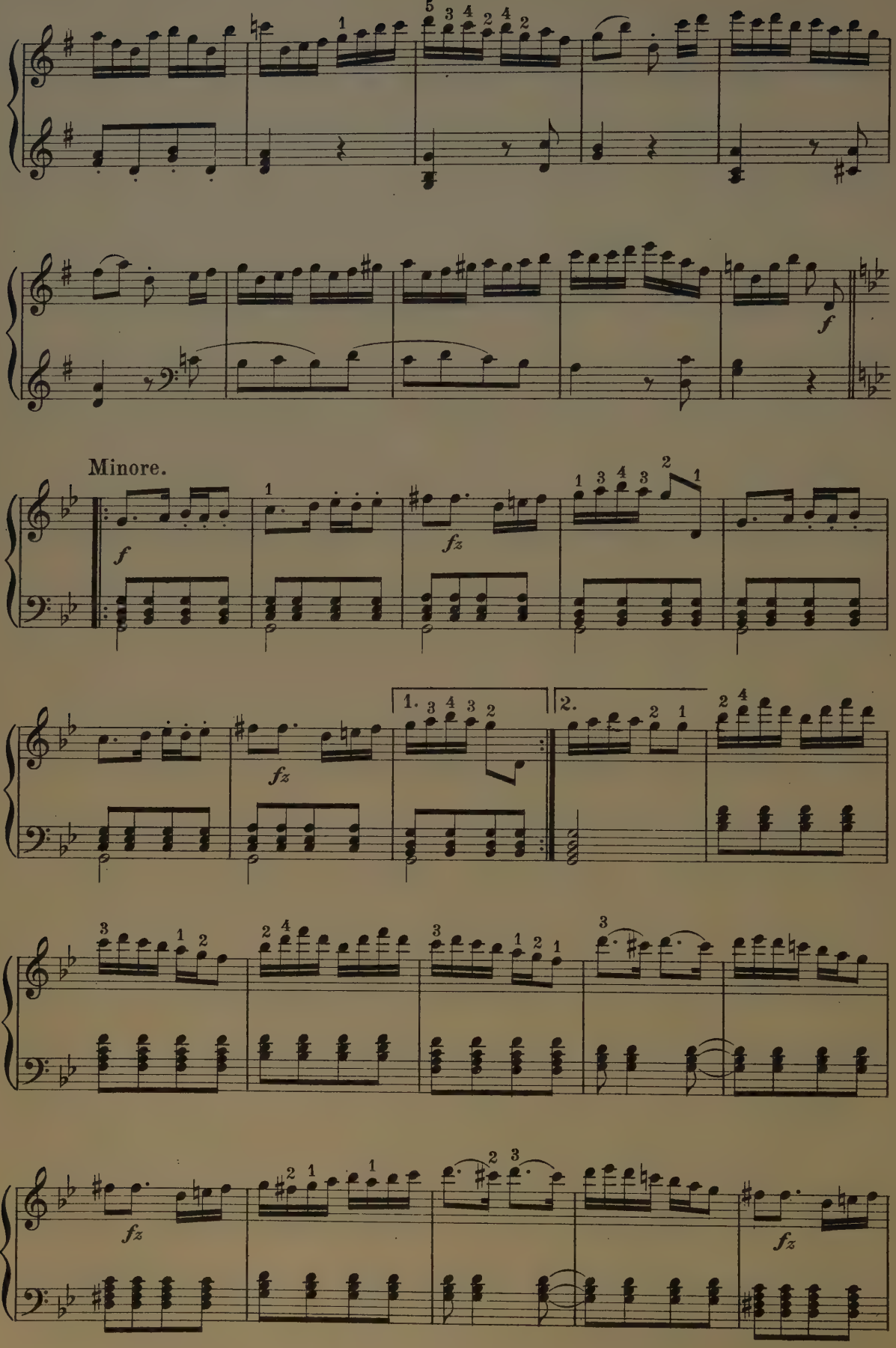
J. HAYDN.

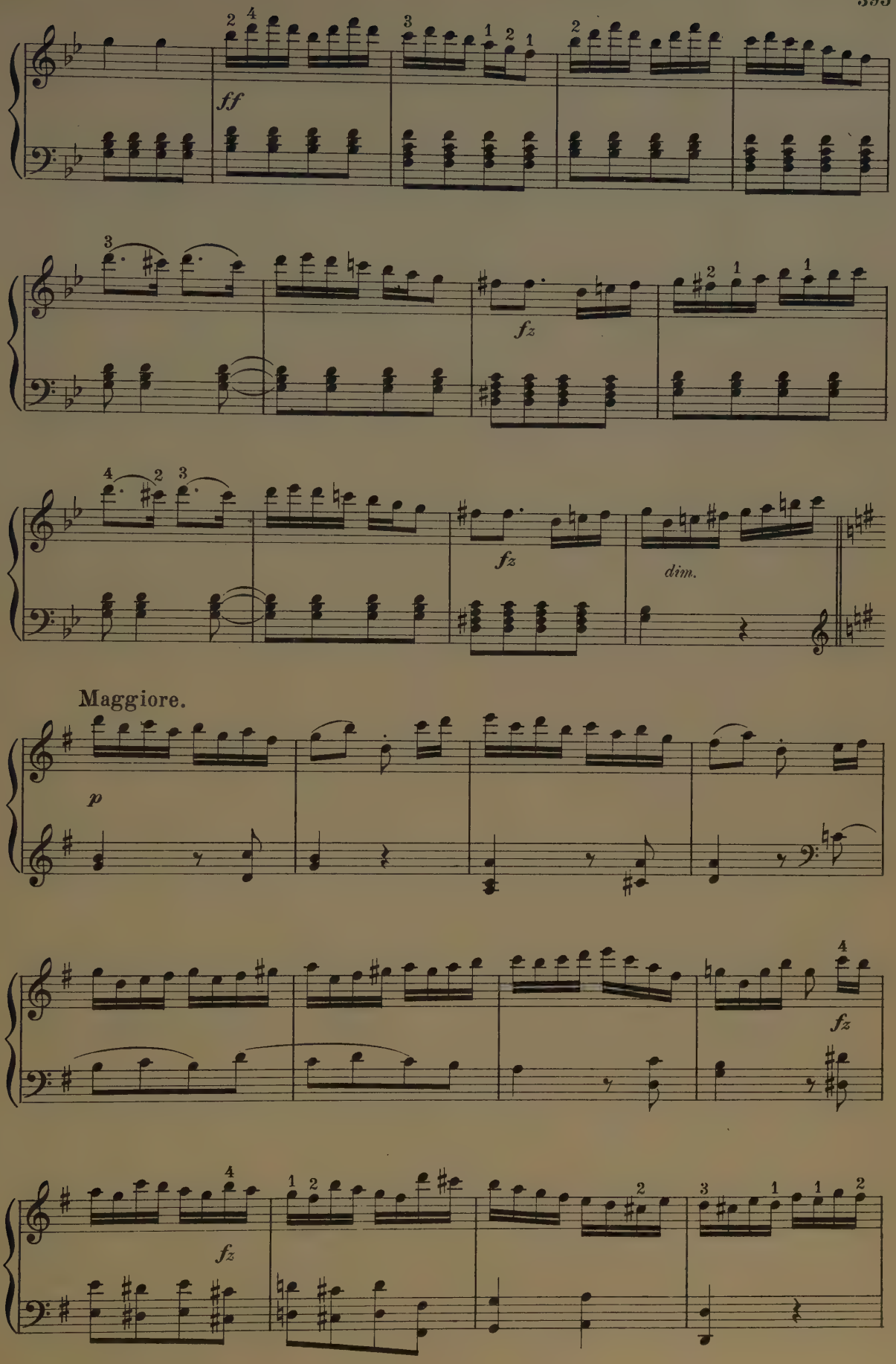


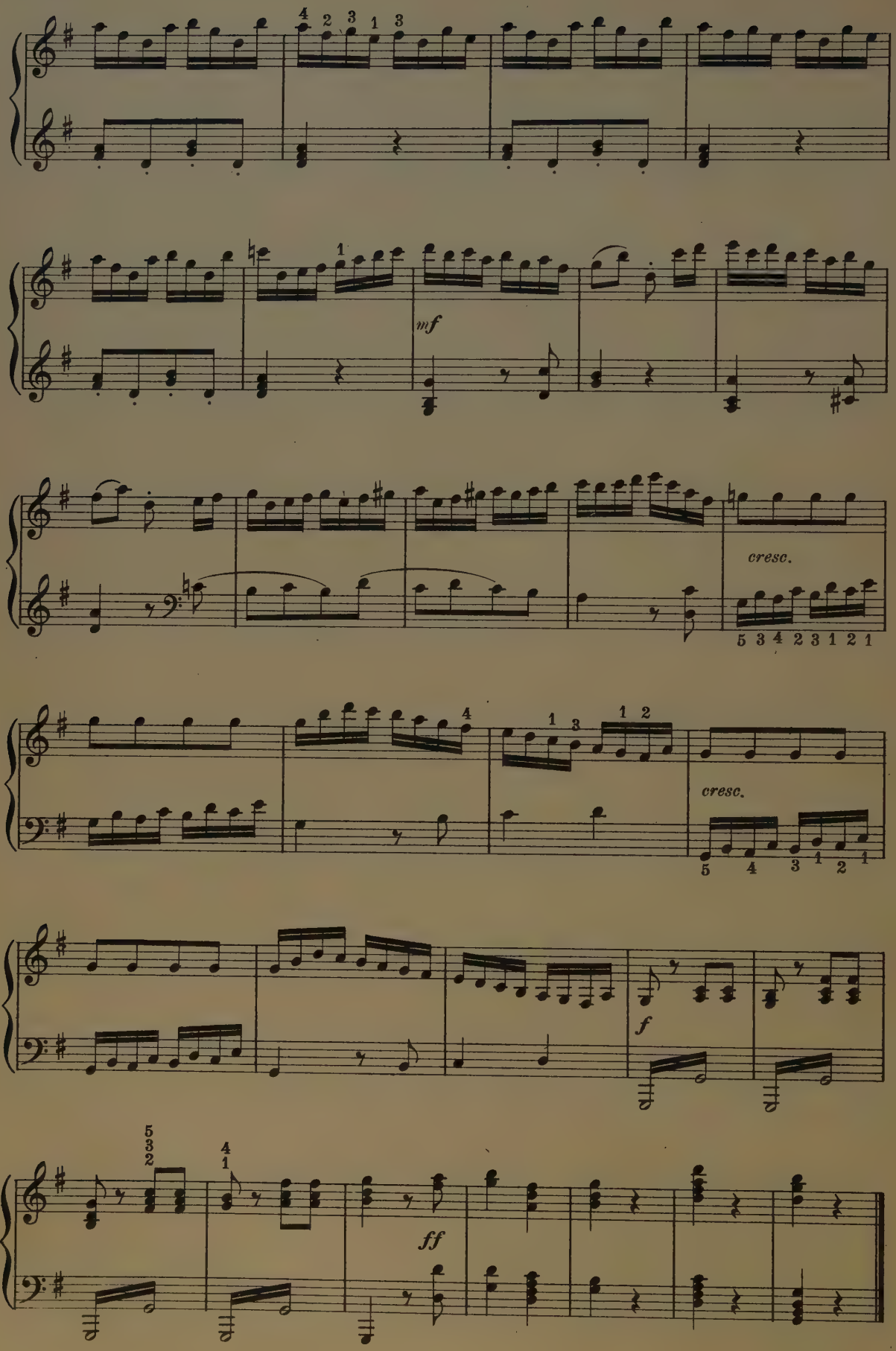

fz
tr
fz
fz
tr
fz
p
ff
p


ff
p
ff
p
ff
Minore.
f
fz
fz
fz
fz
fz
fz
fz
fz
mf


f
dim.
Maggiore.
mf
fz
fz


Minore.
f
fz
1.
2.

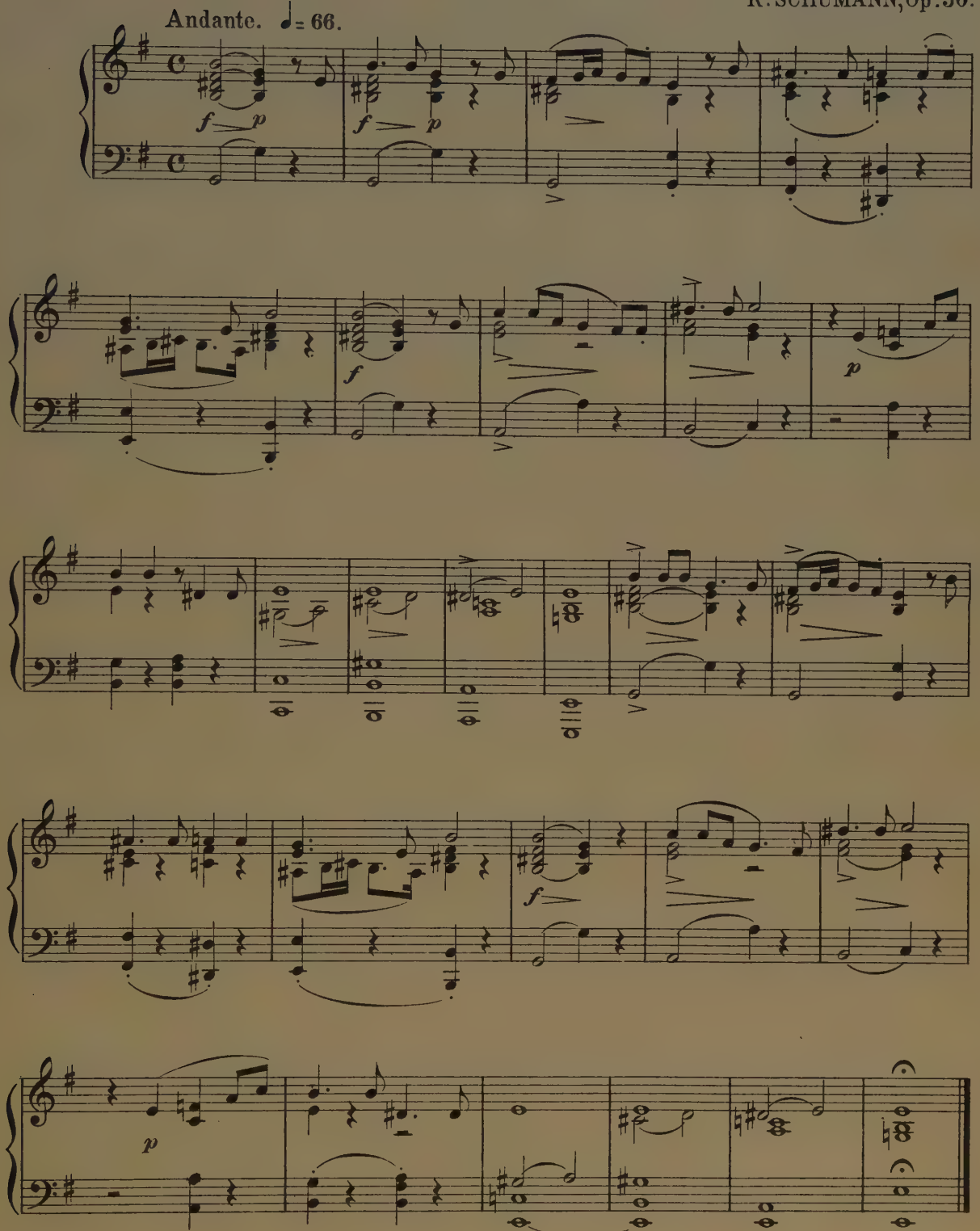

ff
fz
fz
dim.
Maggiore.
p
fz
fz


mf
cresc.
cresc.
f
ff

Paradise and the Peri.

"Close by the lake, she heard the moan
Of one who, at this silent hour,
Had thither stol'n to die alone."

R. SCHUMANN, Op. 50.

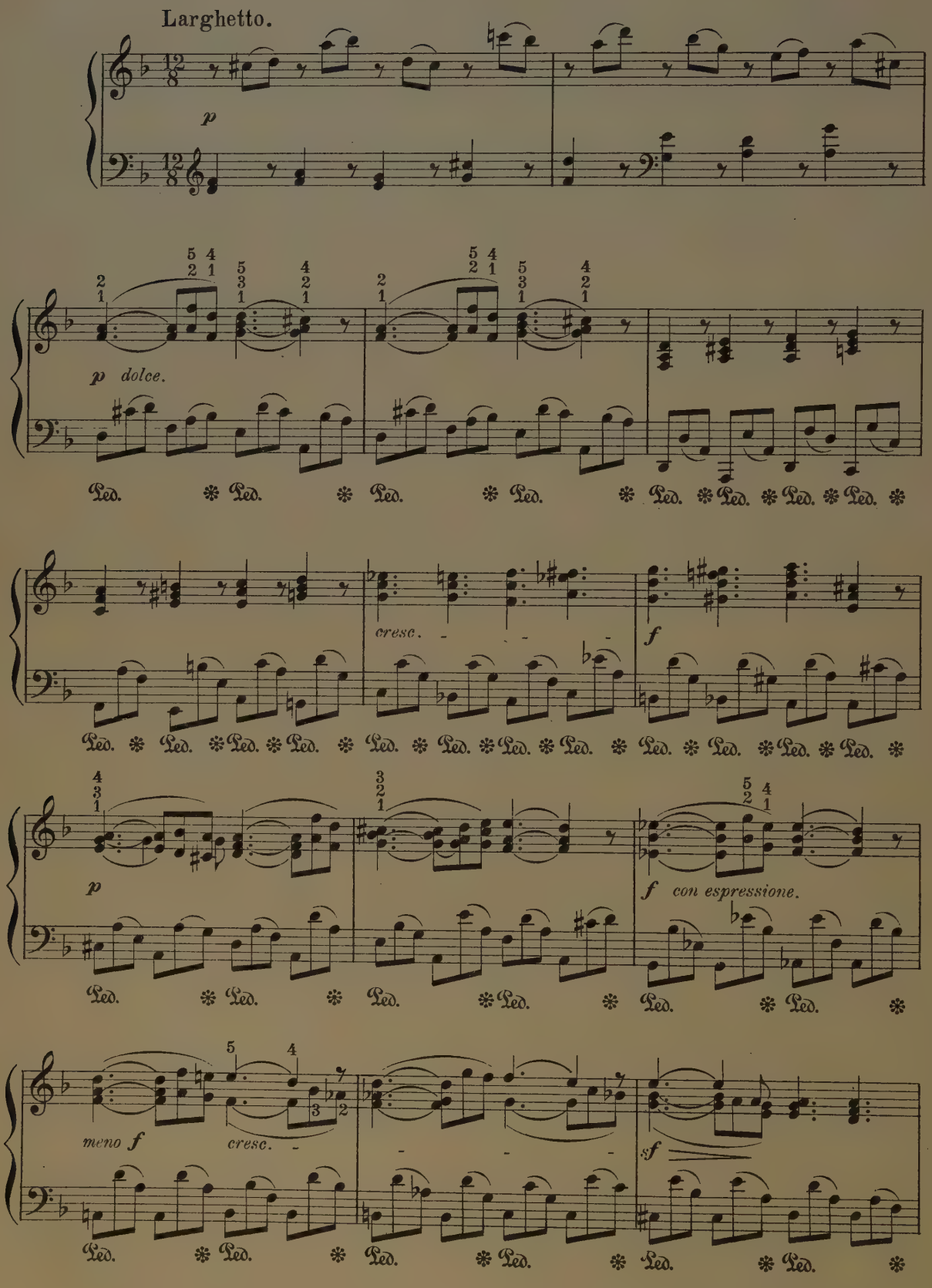


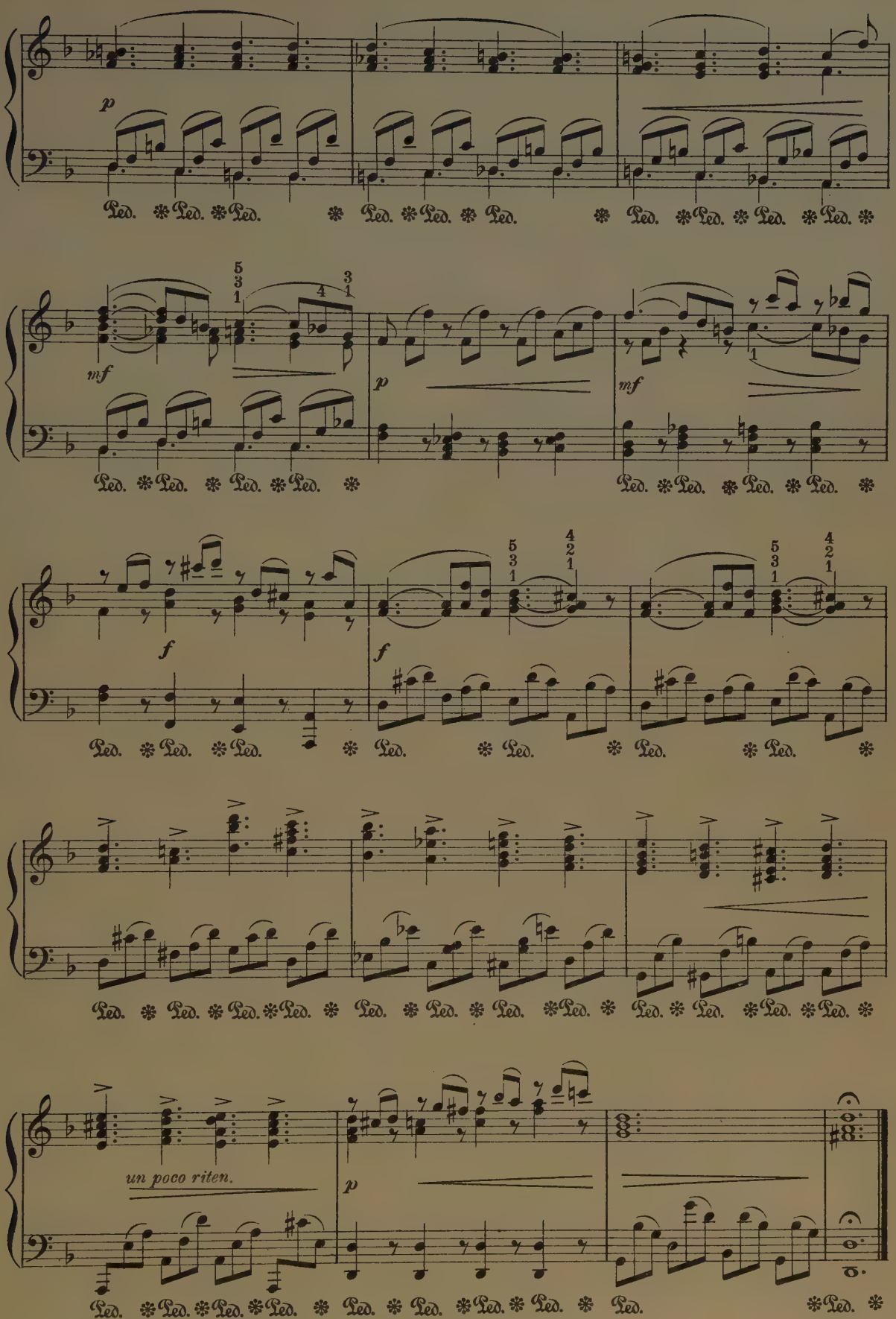
Lacrymosa.

from the

REQUIEM.

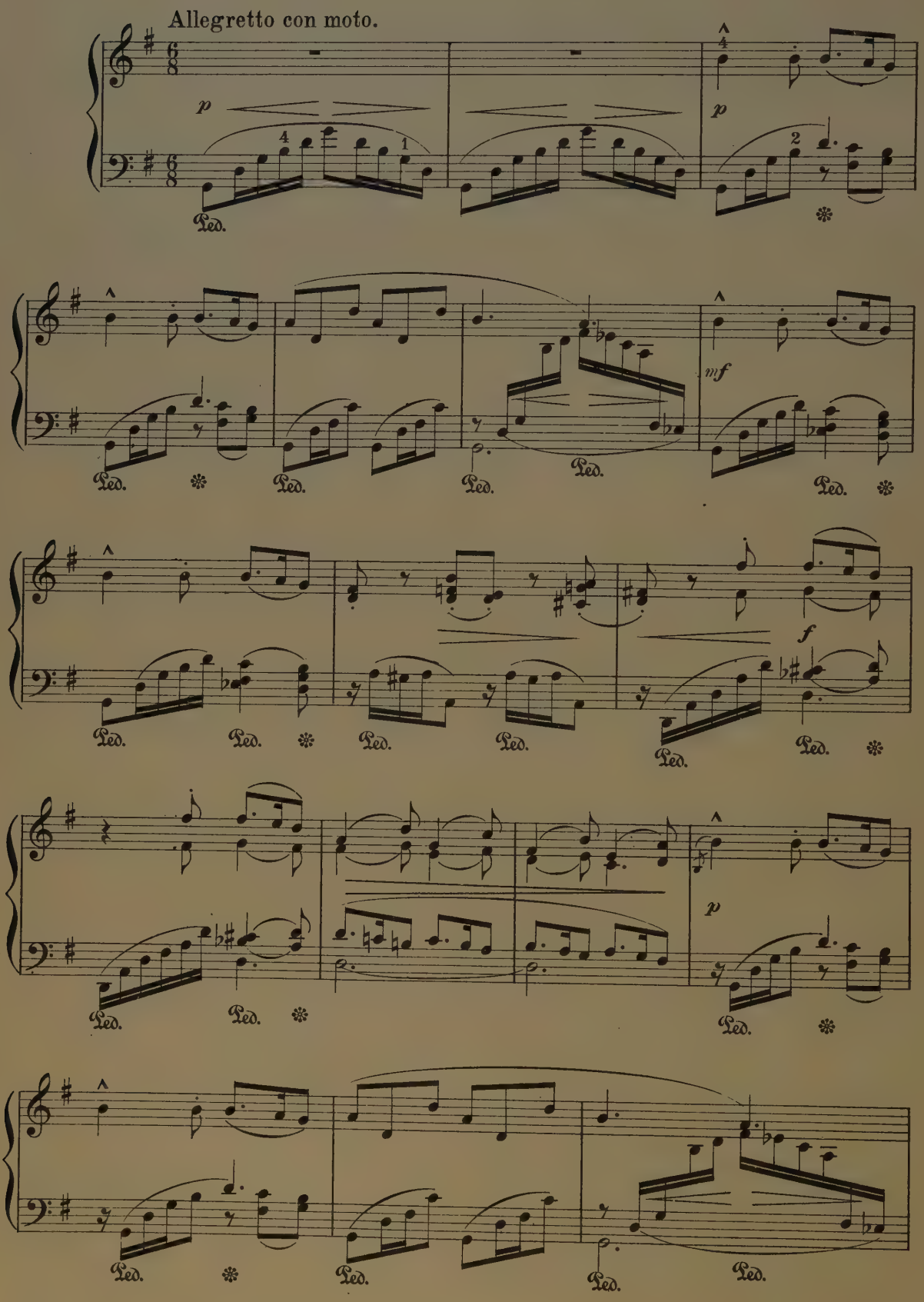
W. A. MOZART.

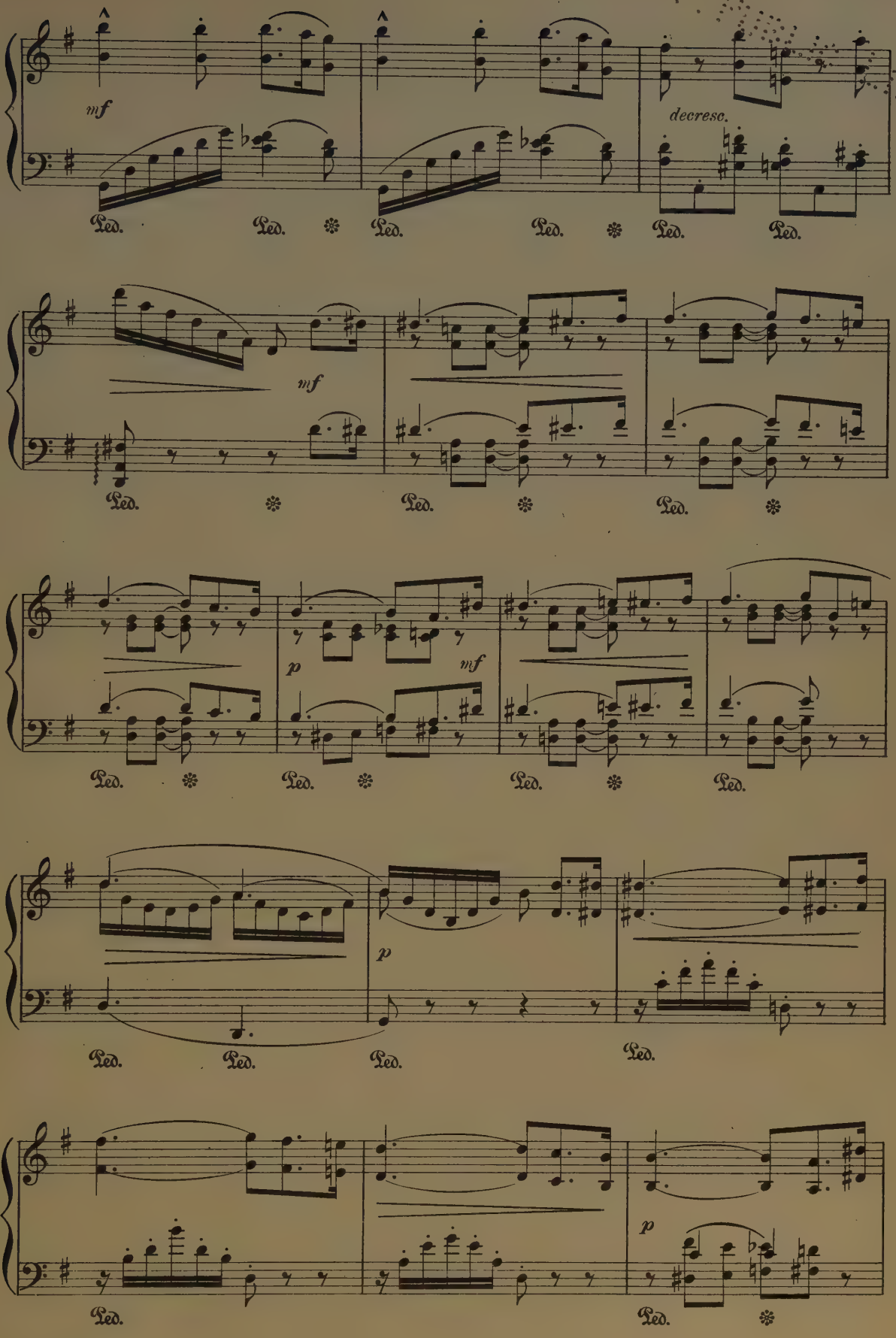


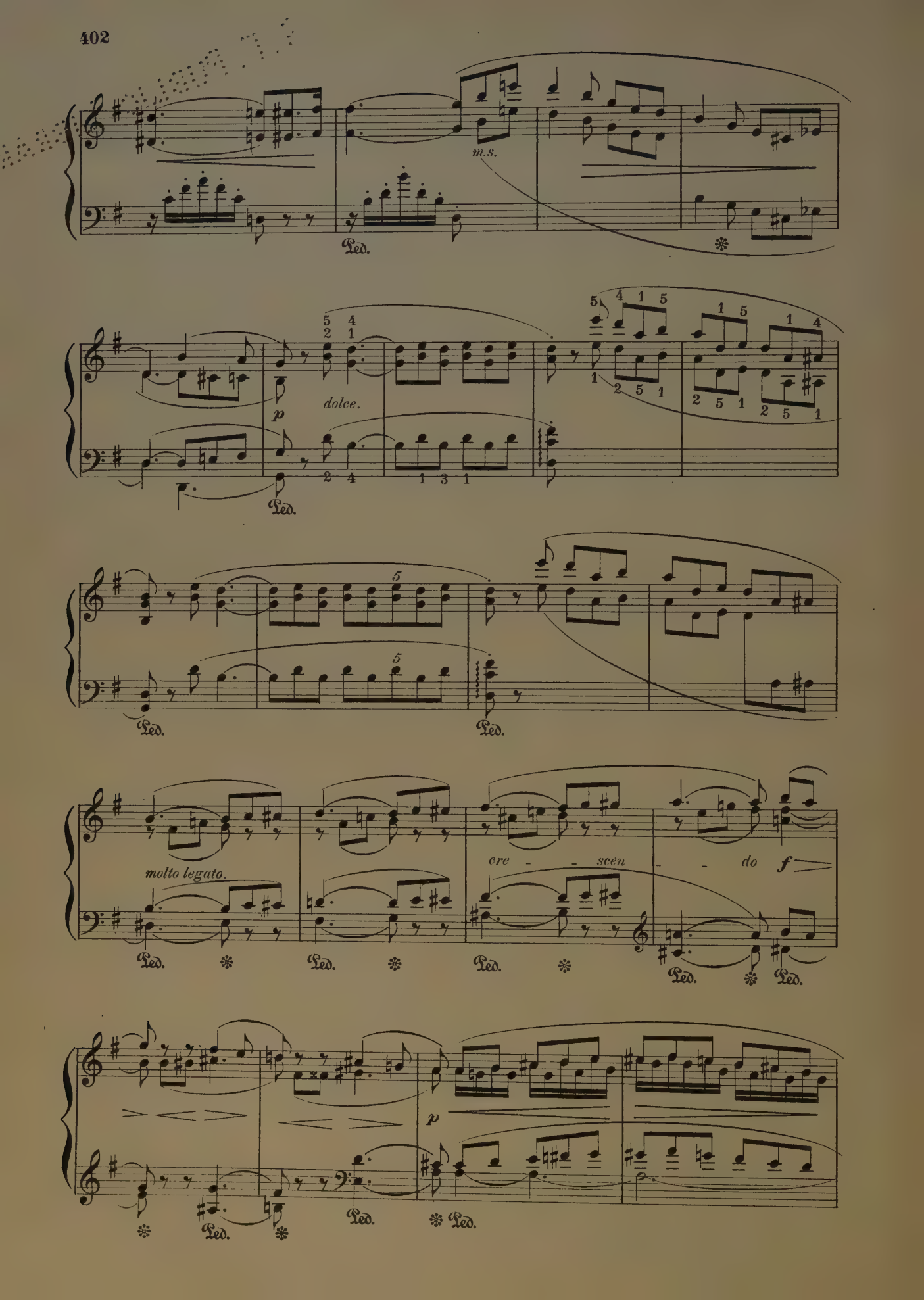

p
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
mf
p
mf
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
f
f
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
un poco riten.
p
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

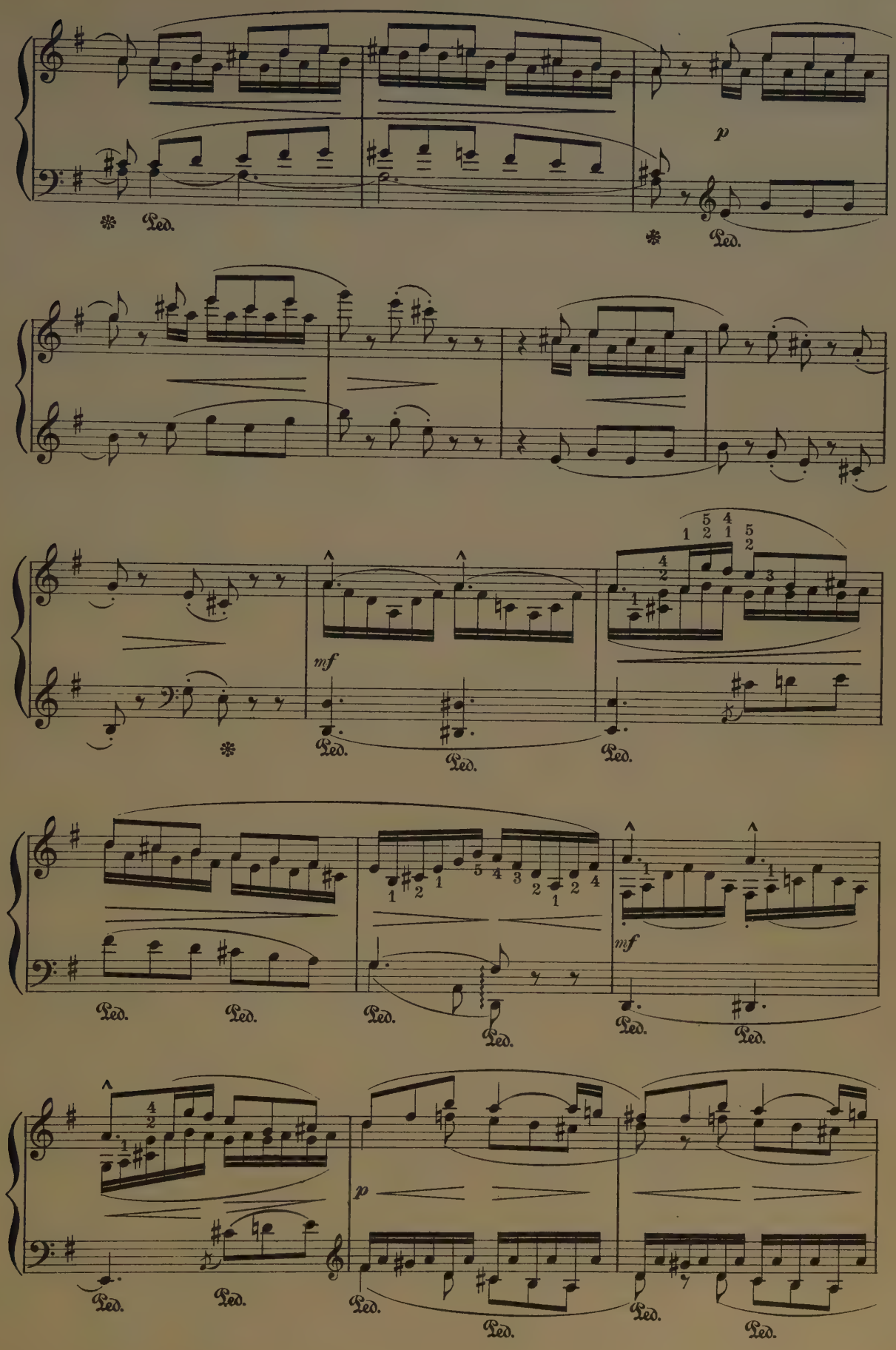
Berceuse, Op. 12

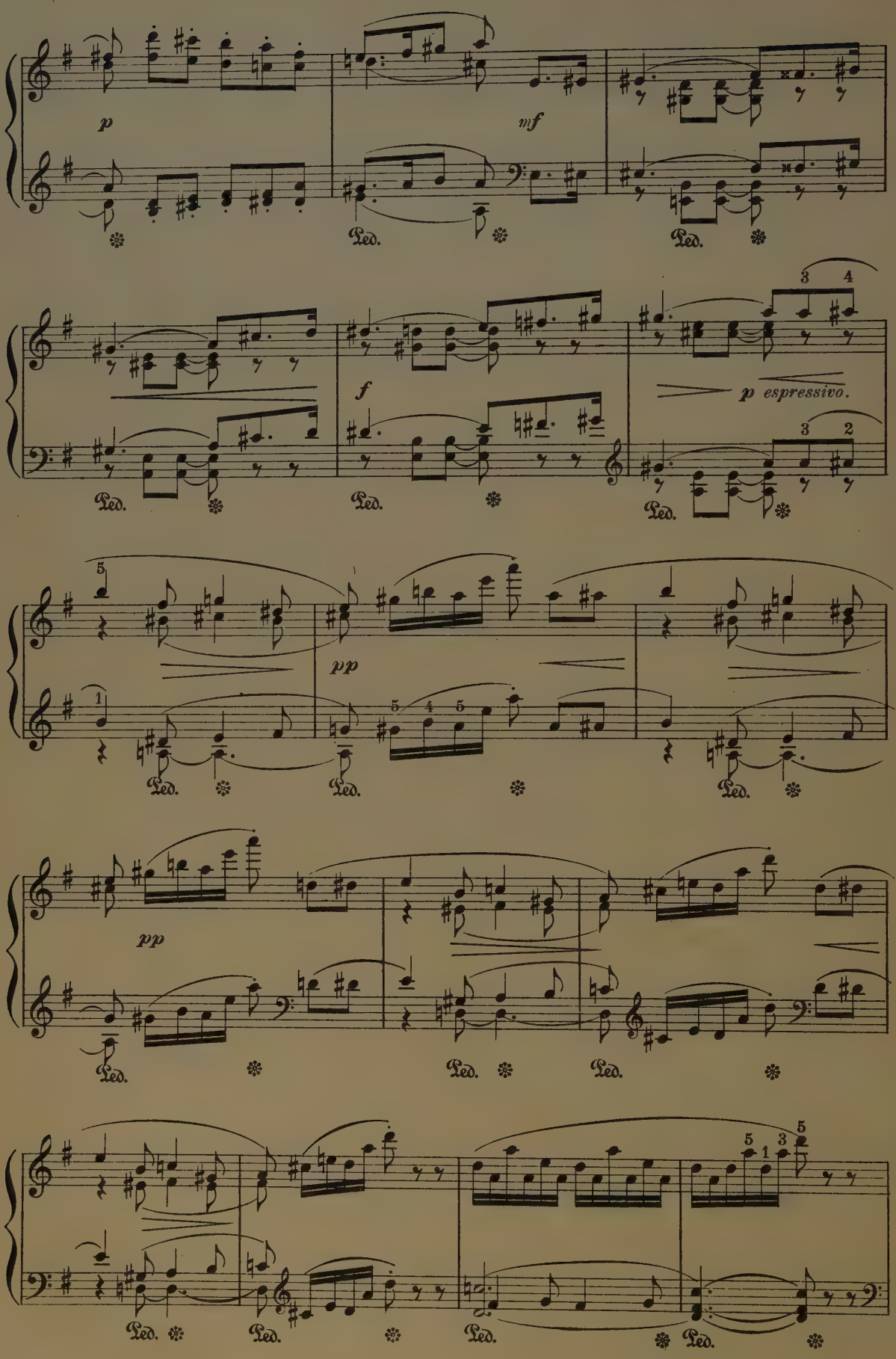
ADOLF JENSEN.

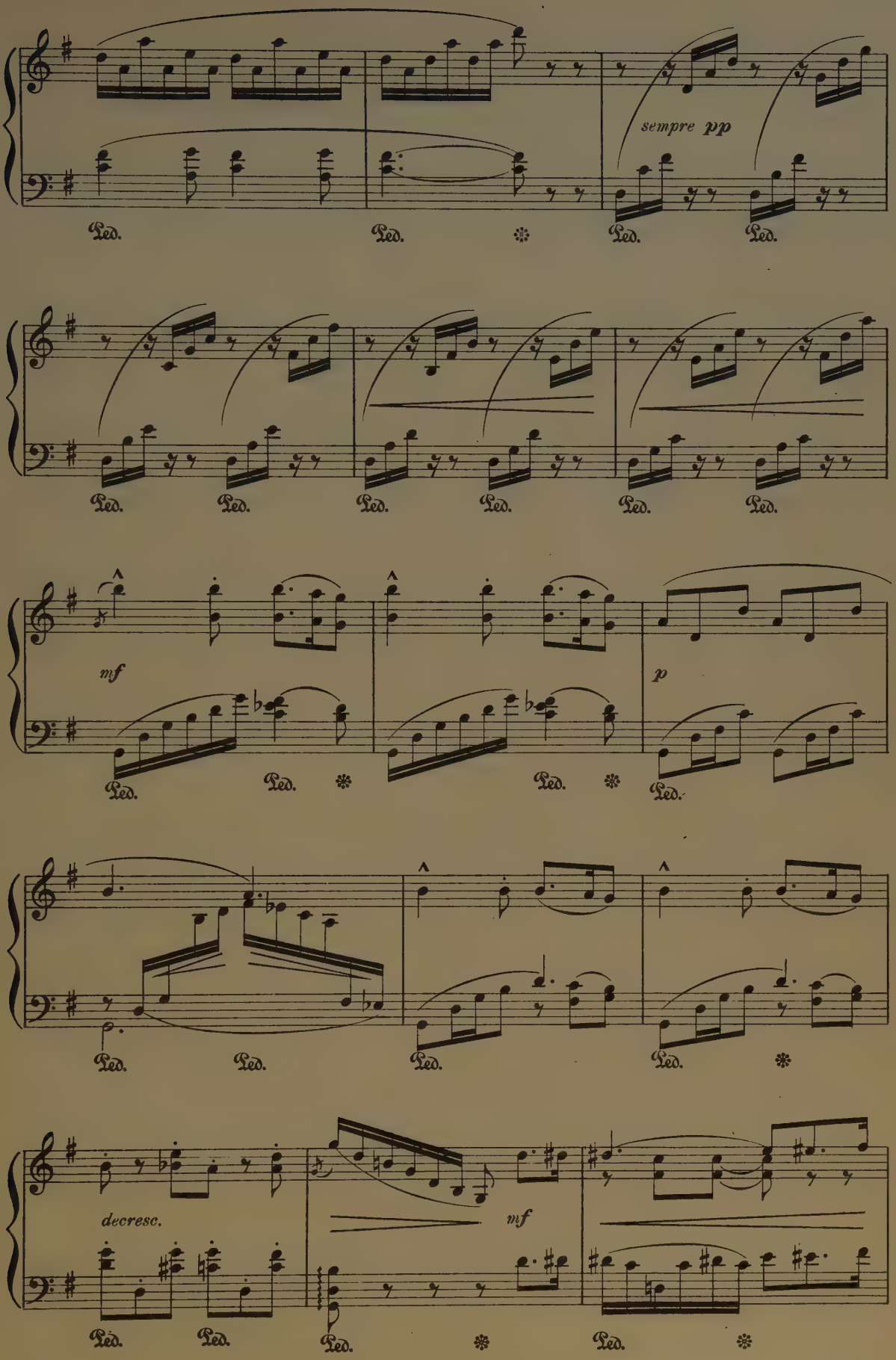


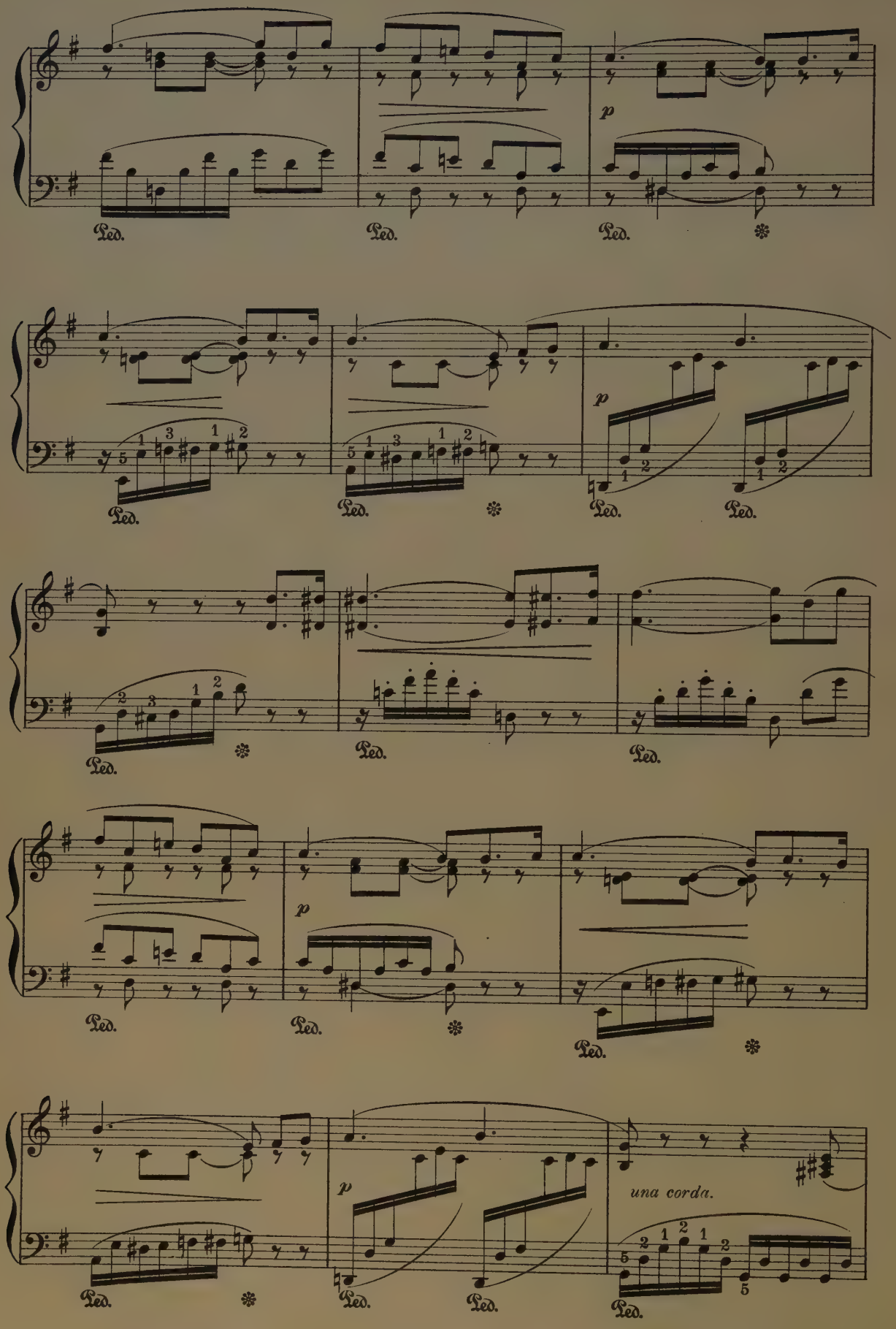

mf
decresc.
Ped.
mf
p
mf
p
p

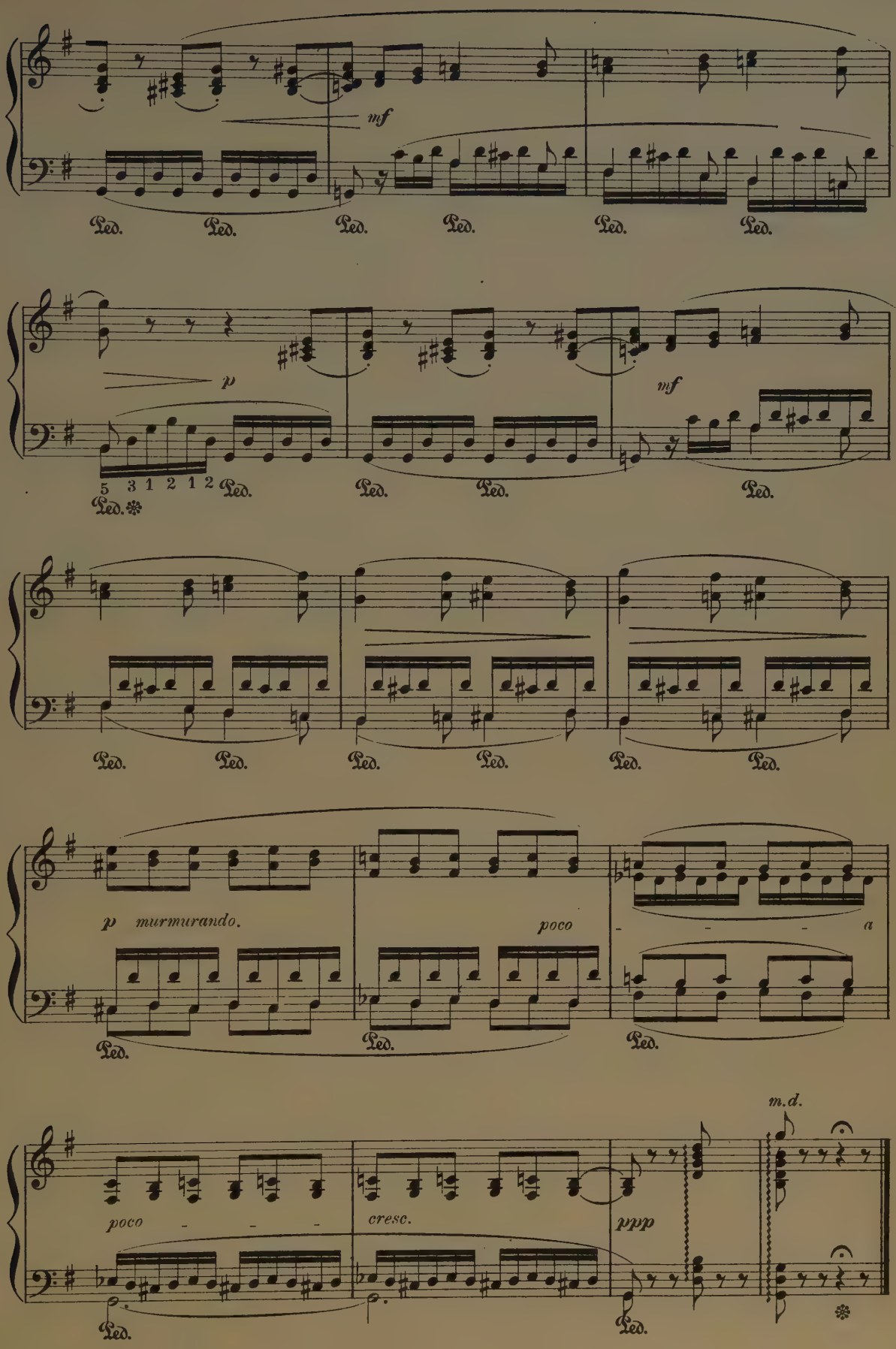

m.s.
Ped.
p
dolce.
molto legato.
cre - - scen - - do
f
p


p
Ped.
mf
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
mf
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


p
mf
Ped.
f
p espressivo.
pp
pp


sempre pp
Ped.
mf
p
decresc.
mf

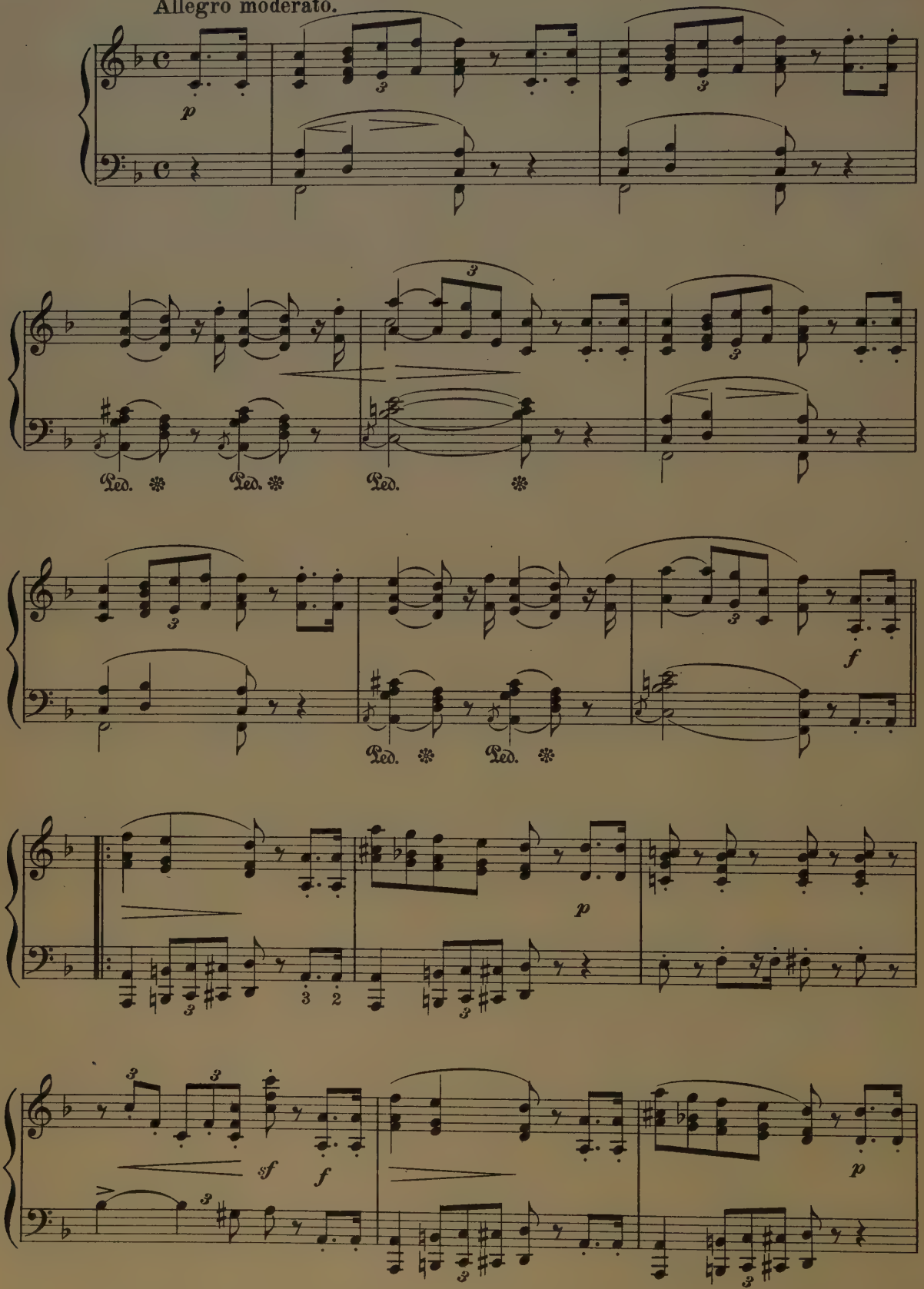
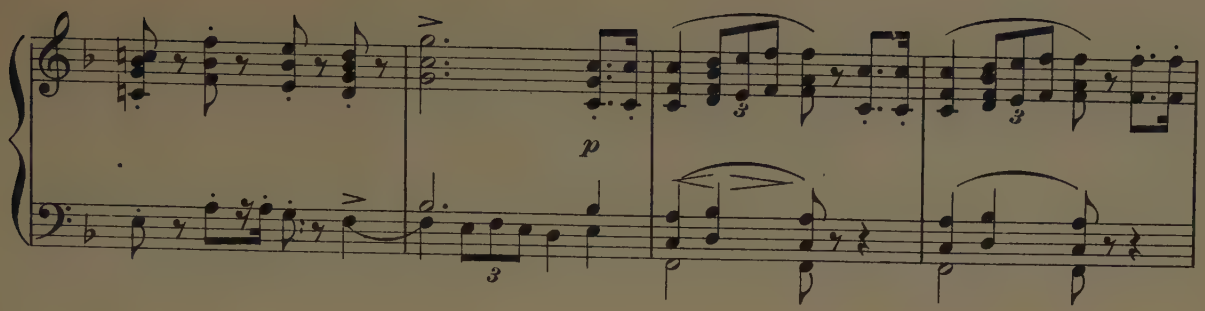

p
Ped.
una corda.

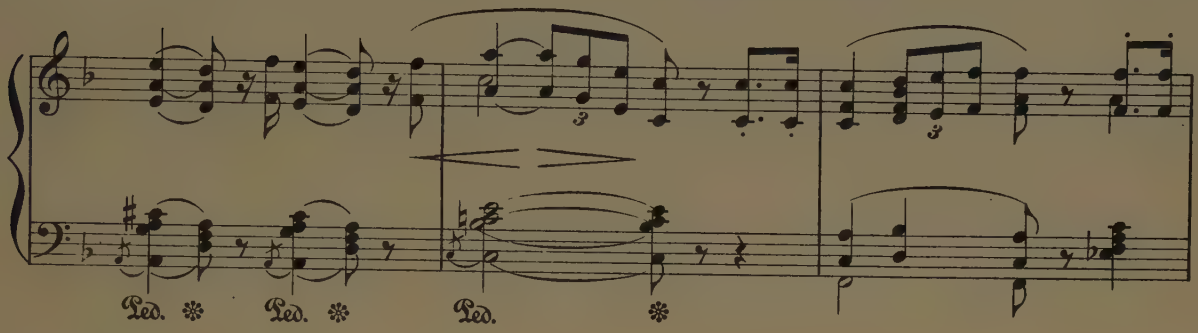
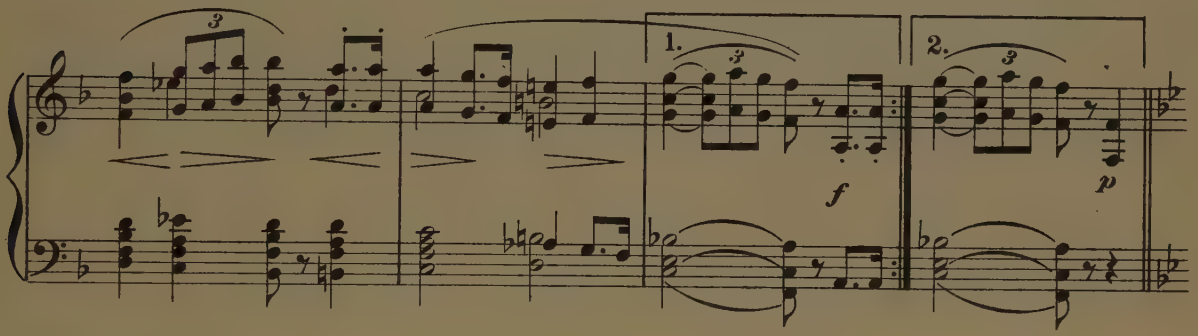
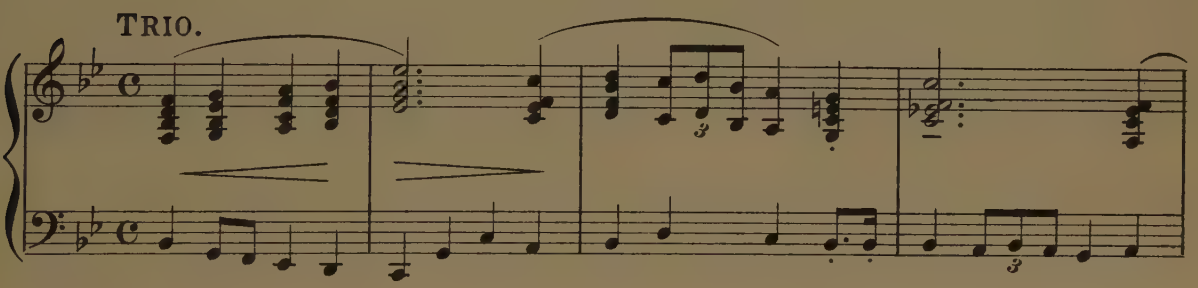
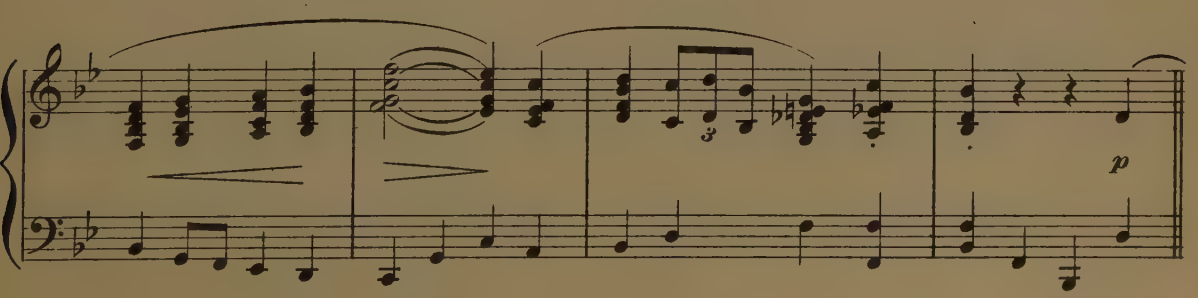

mf
Ped.
p
5 3 1 2 1 2
mf
p murmurando.
poco
a
poco
cresc.
ppp
m.d.

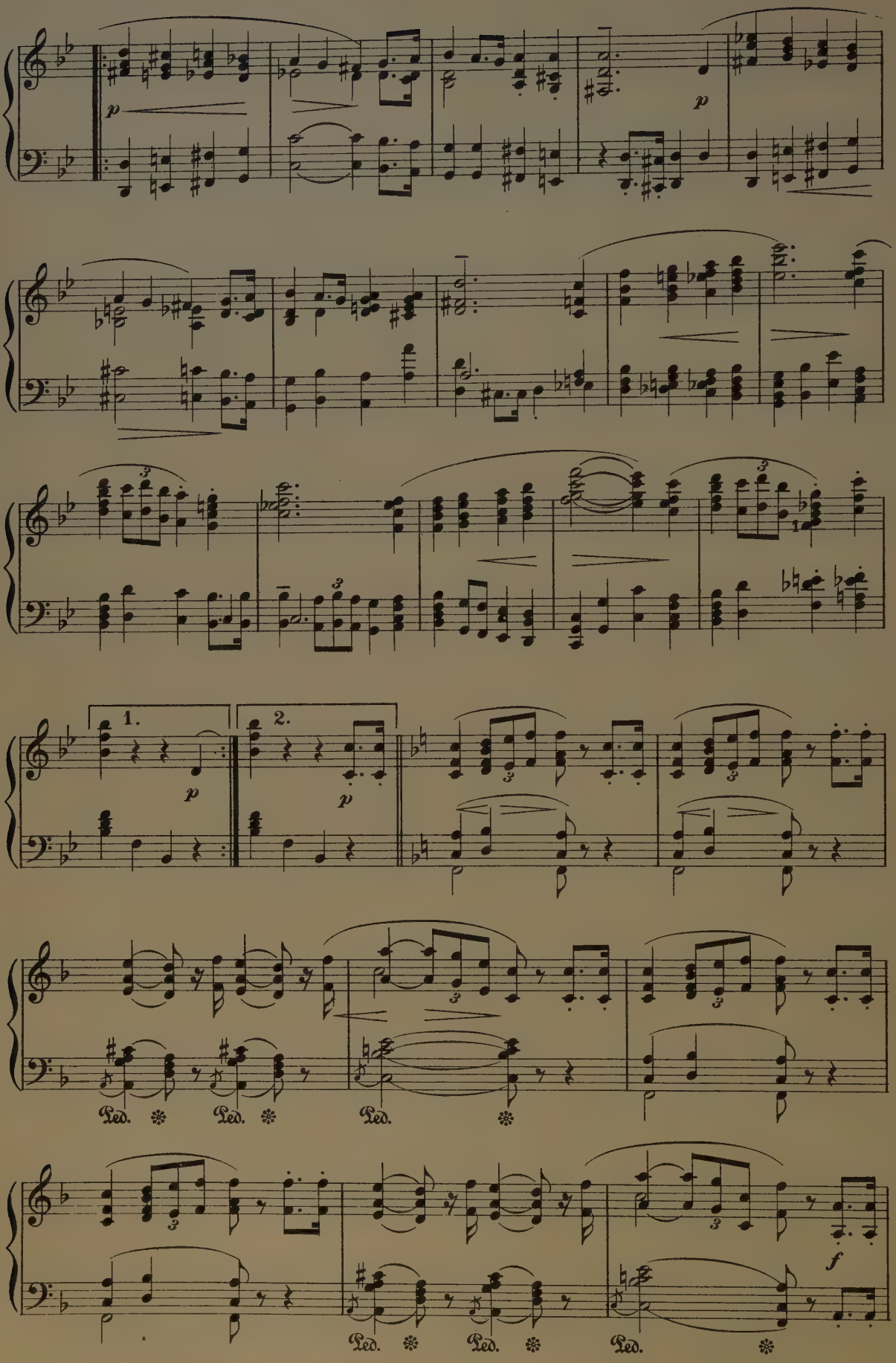
Serenade.

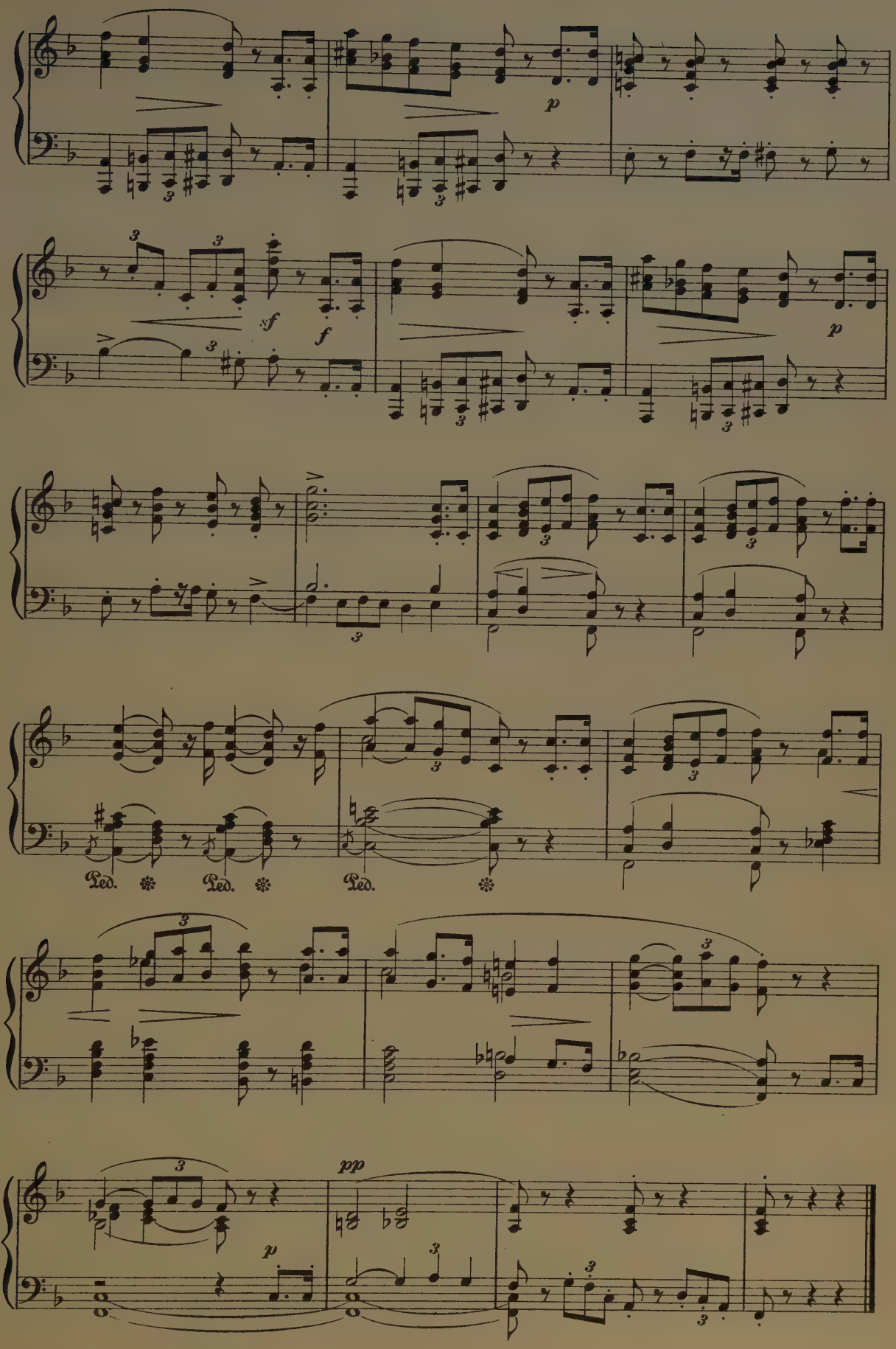
MARCH. H. SCHOLTZ, Op. 26. №1.

Allegro moderato.



p

Ped. Ped. Ped.

1.
2.
f
p

TRIO.

p


p
p
3
3
3
1.
2.
p
p
3
3
3
Ped.
Ped.
Ped.
3
3
3
f
Ped.
Ped.
Ped.

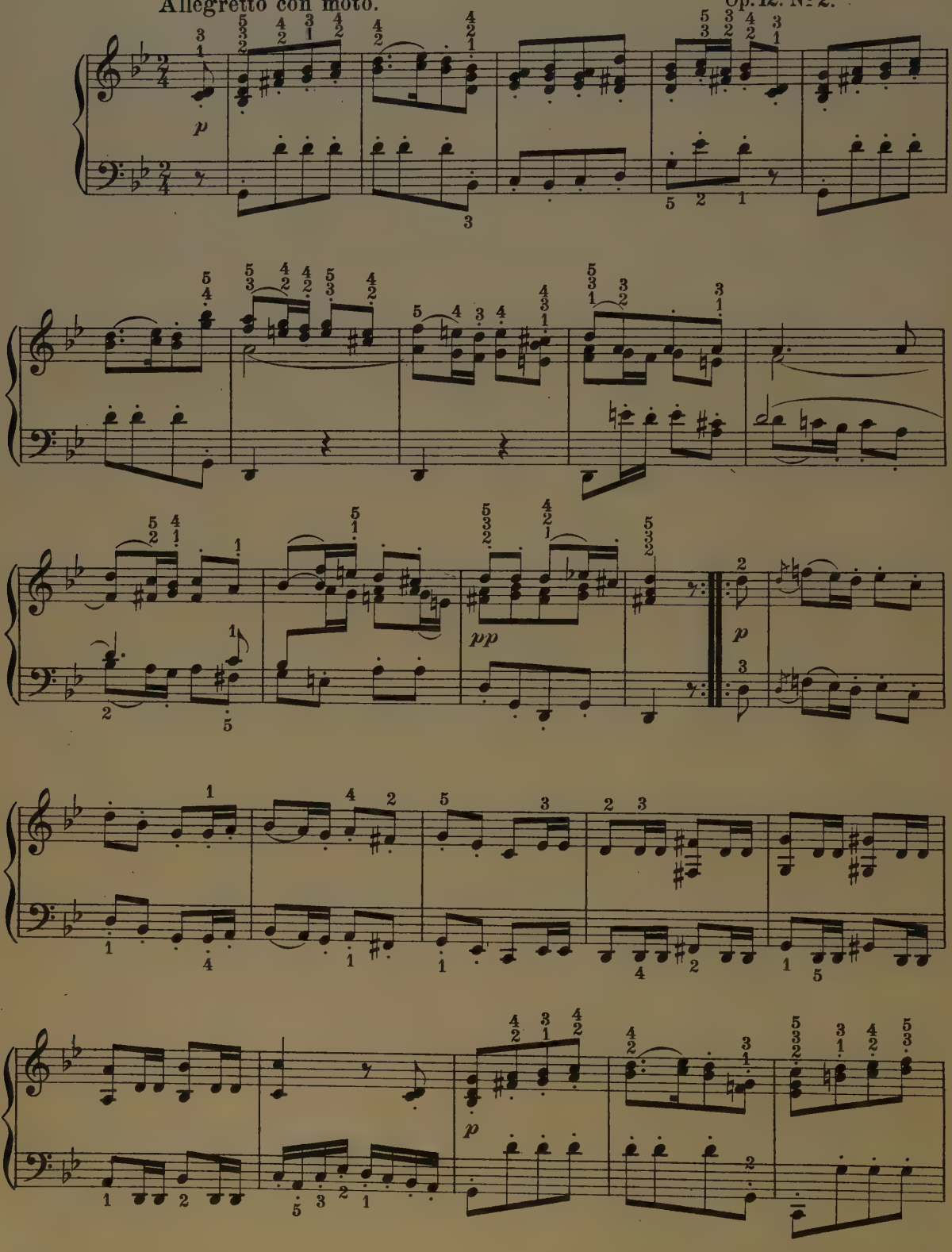

p
sf
f
p
Ped.
Ped.
Ped.
pp
p

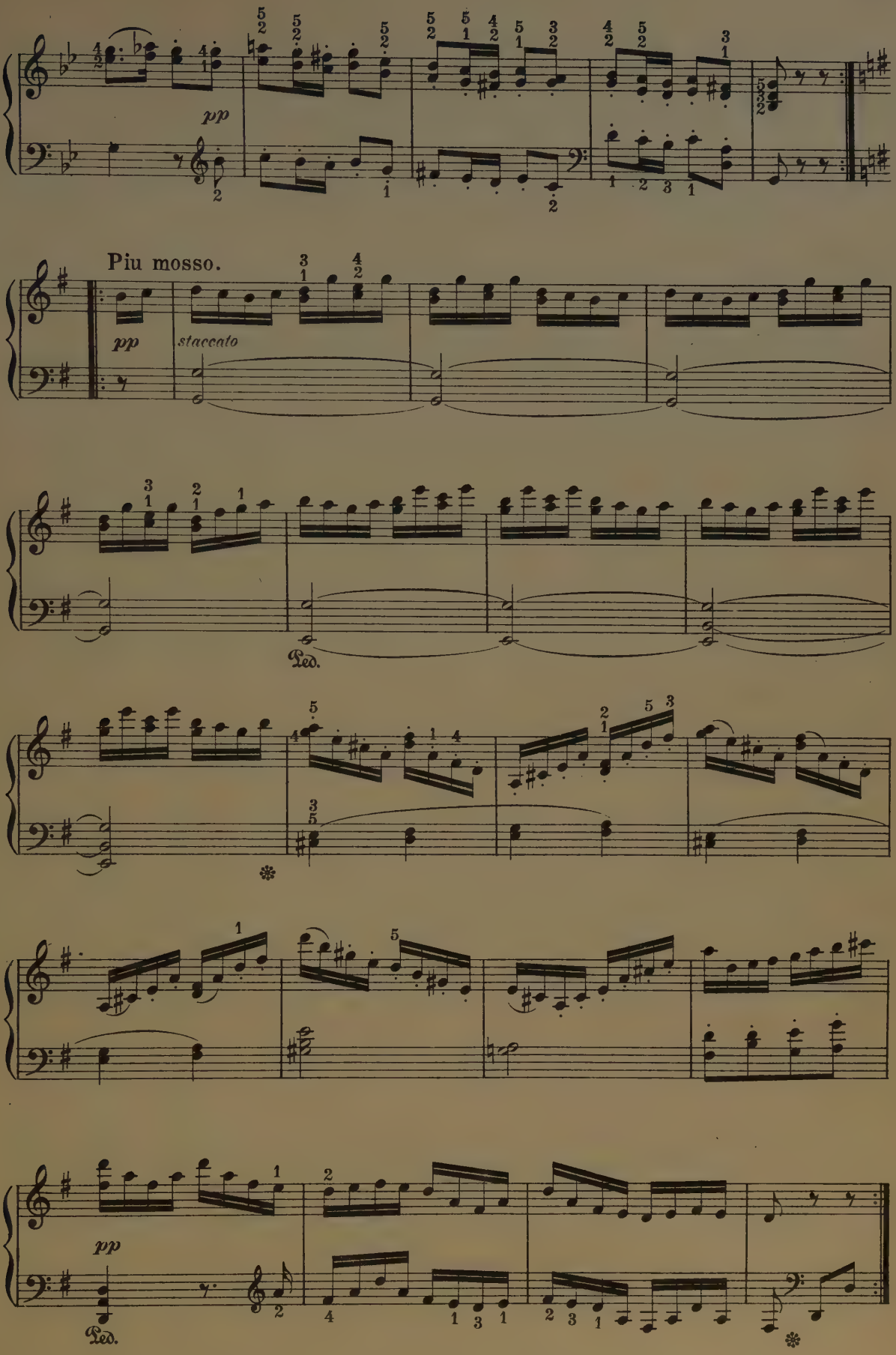
Canzonetta.

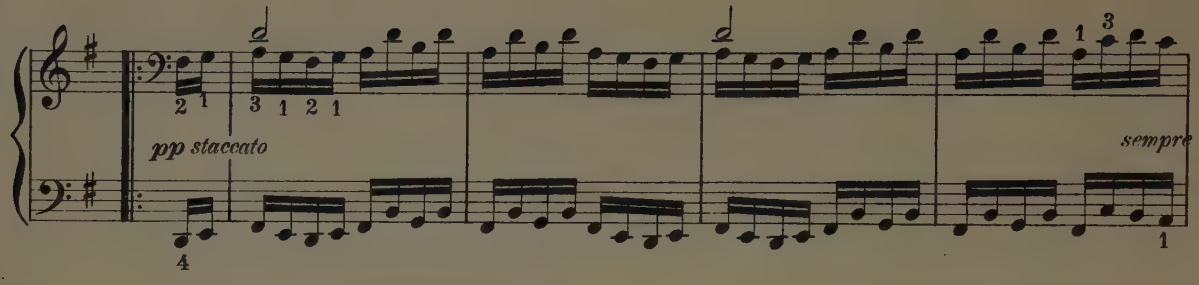
from the String Quartet in E flat.

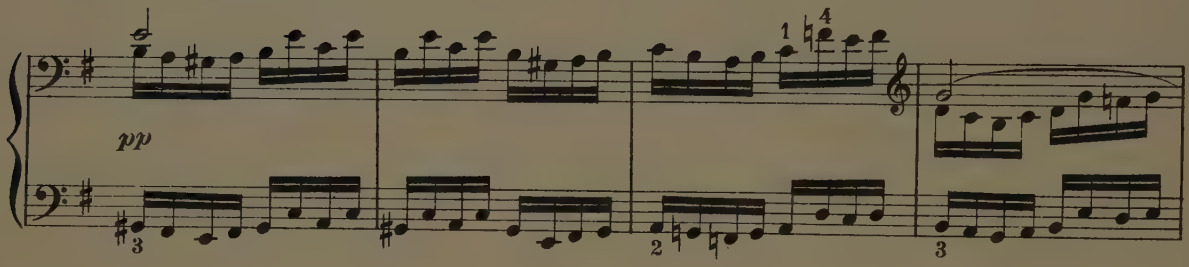
F. MENDELSSOHN-BARTHOLDY.
Op. 12. No 2.

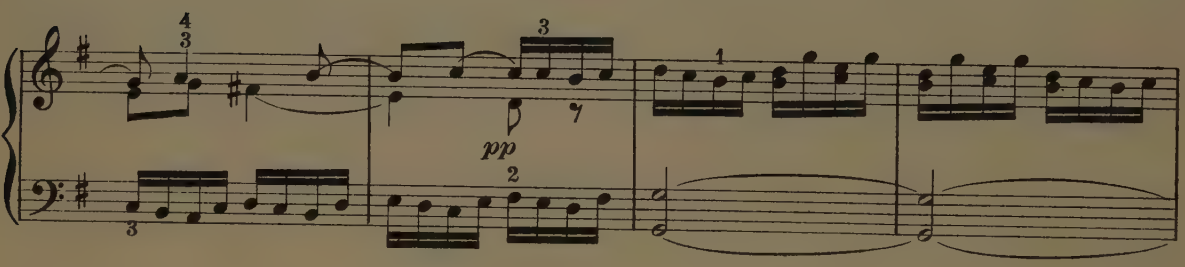
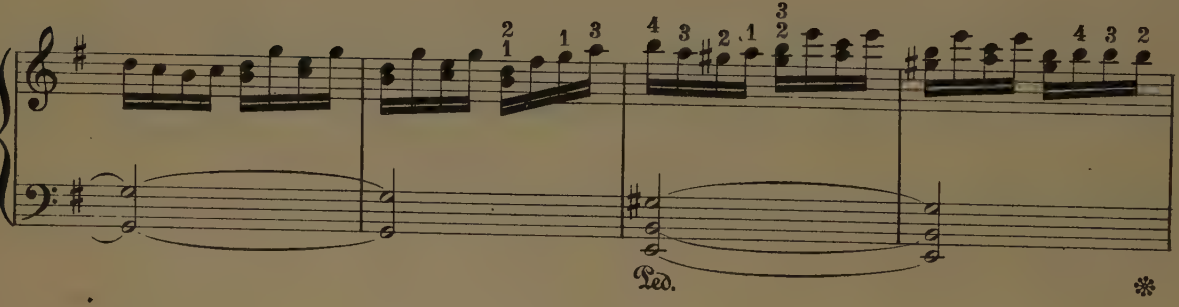
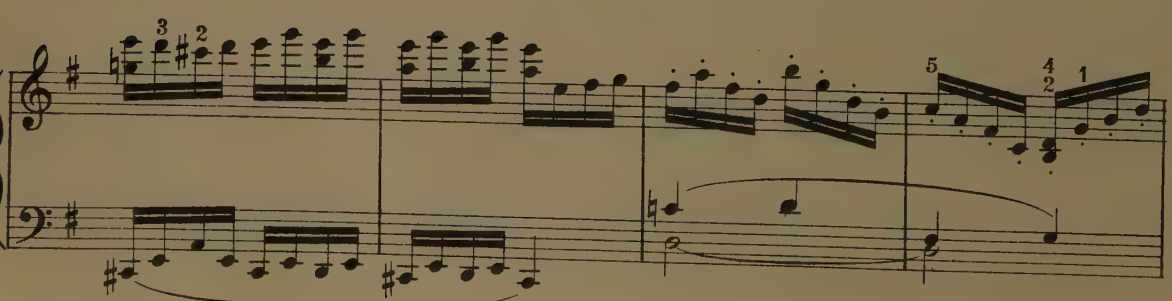
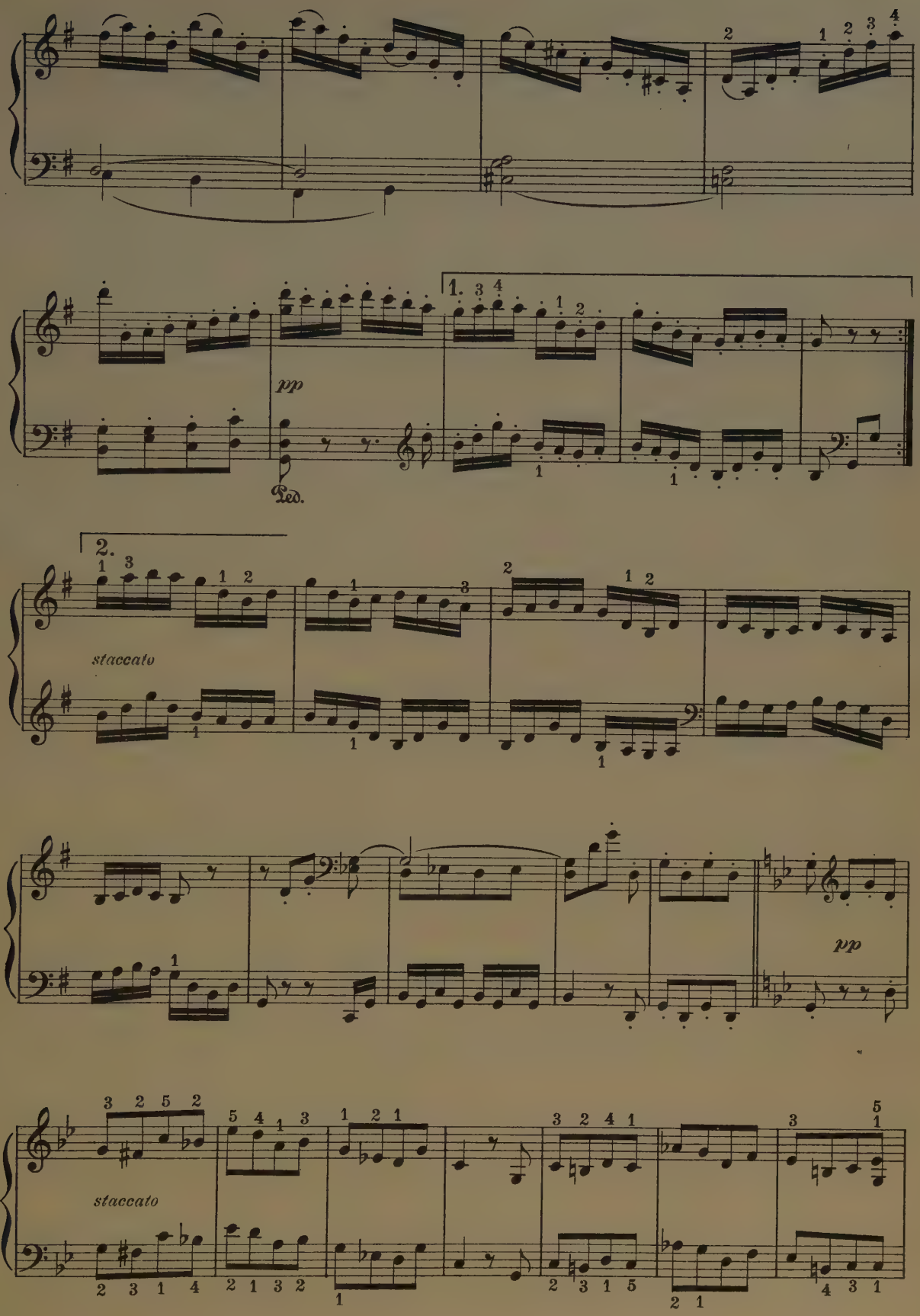
Allegretto con moto.

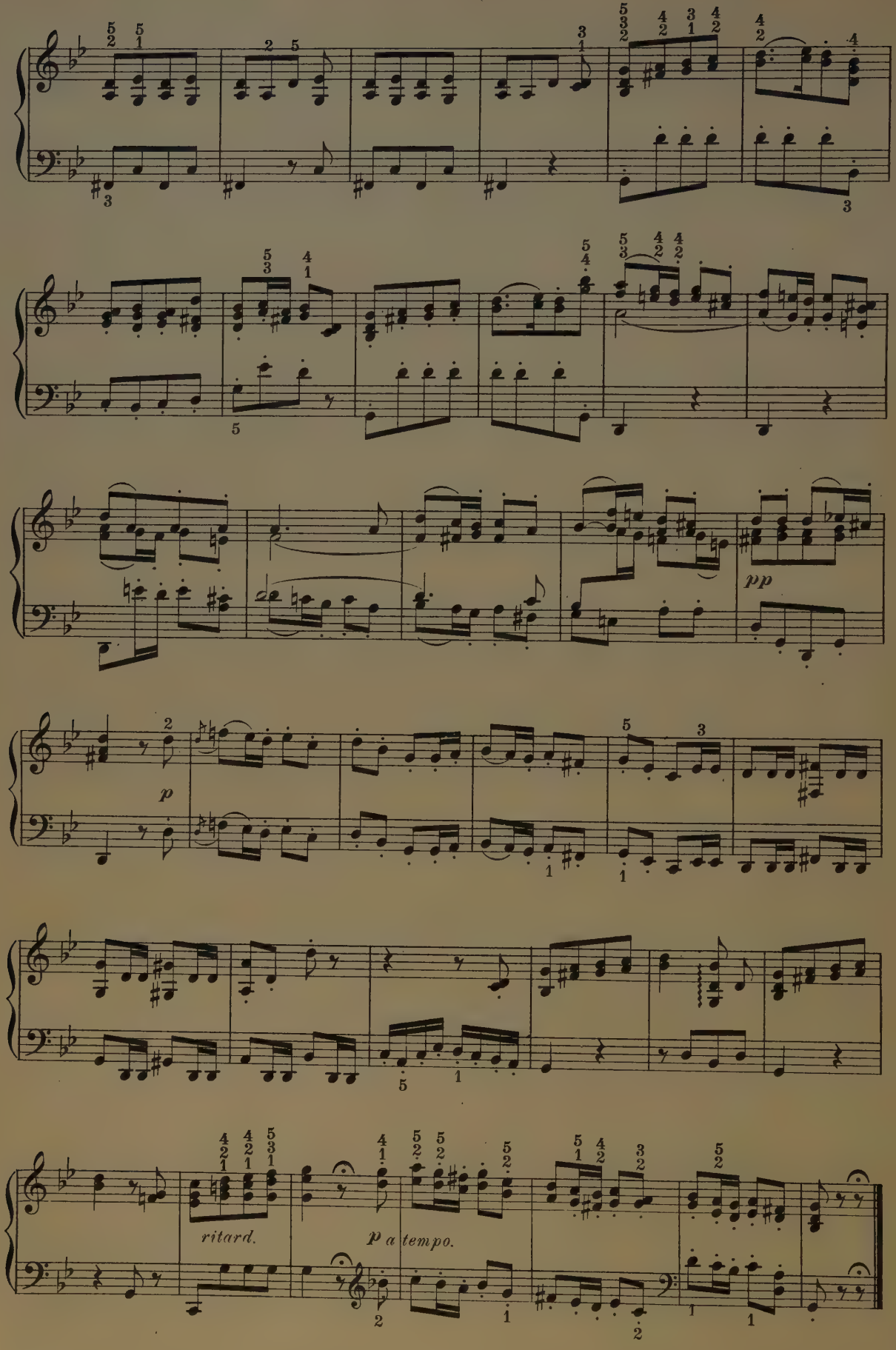



pp
Piu mosso.
pp
staccato
Ped.
pp
Ped.


pp staccato
sempre

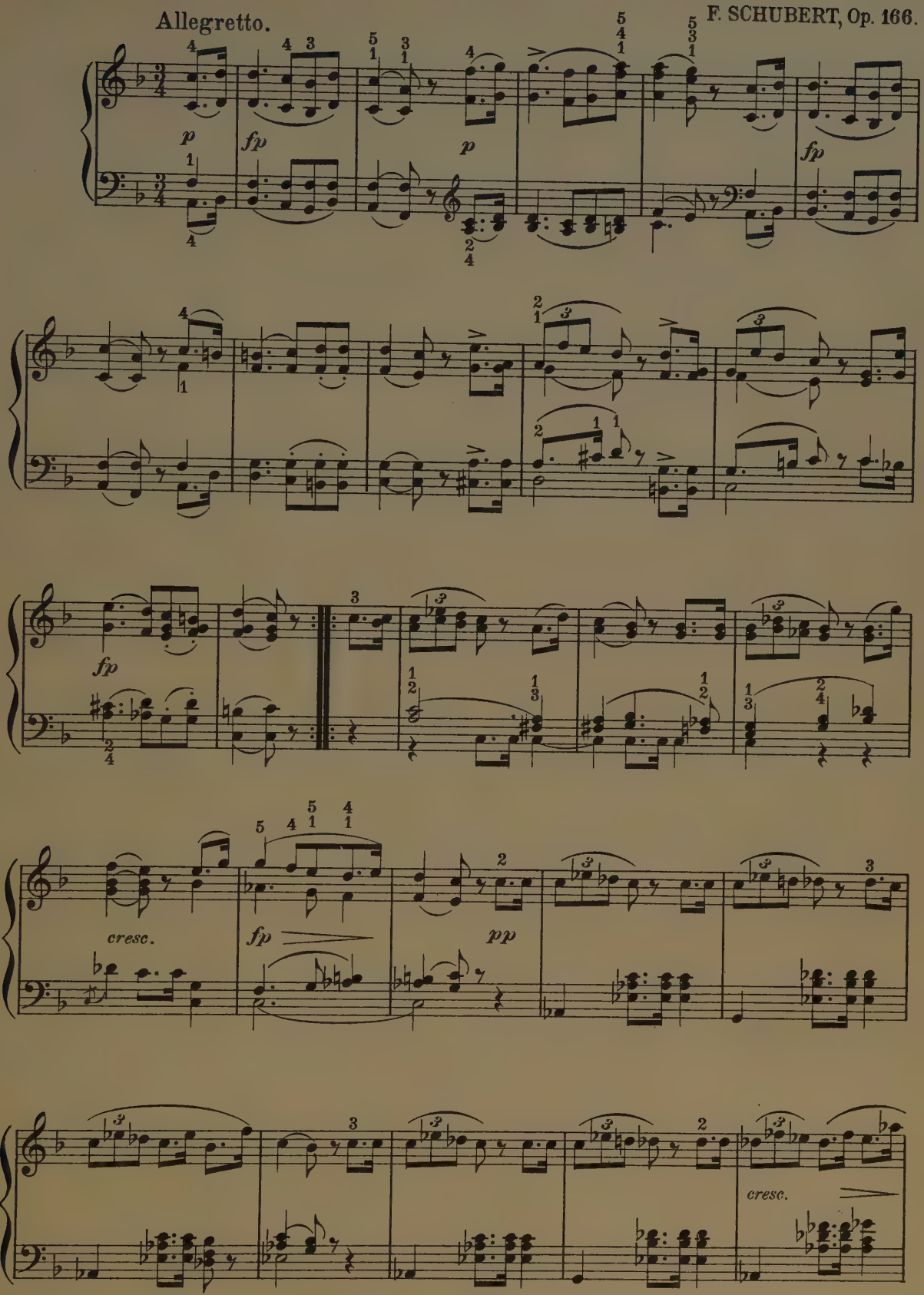

pp

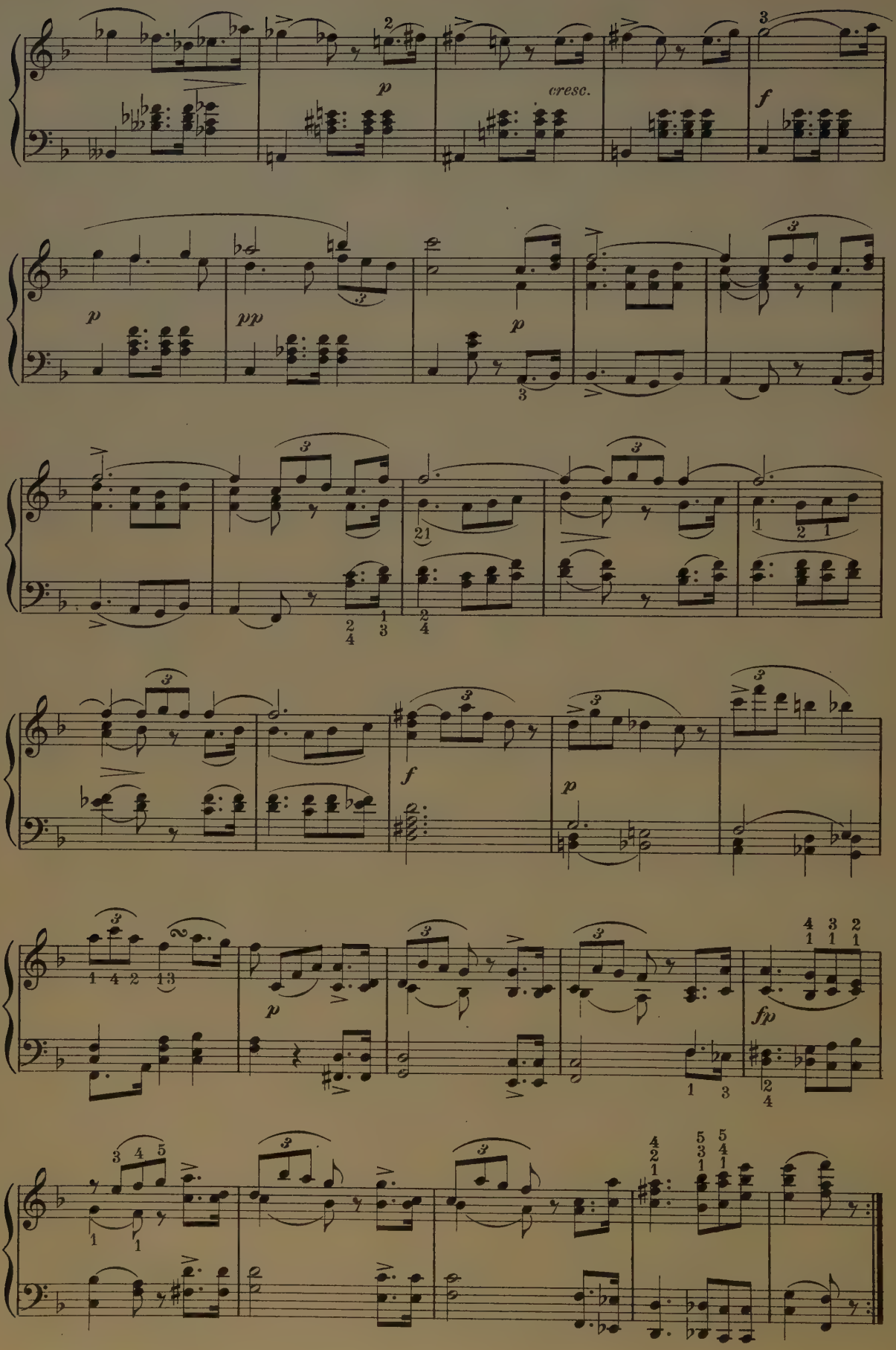

pp

Ped.
*


1.
2.
pp
Ped.
staccato
pp
staccato

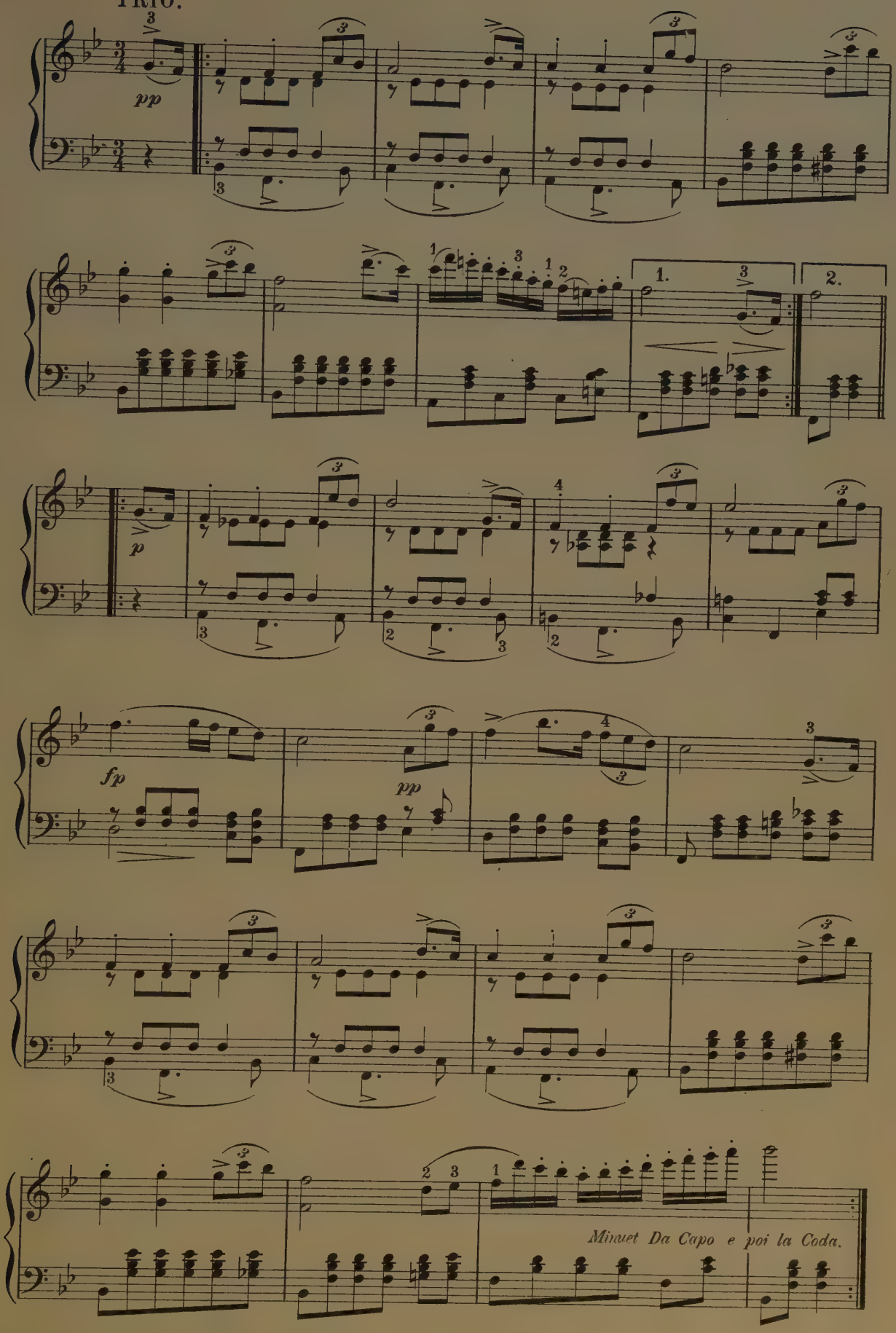

pp
p
ritard.
p a tempo.

Minuet from the Octett.

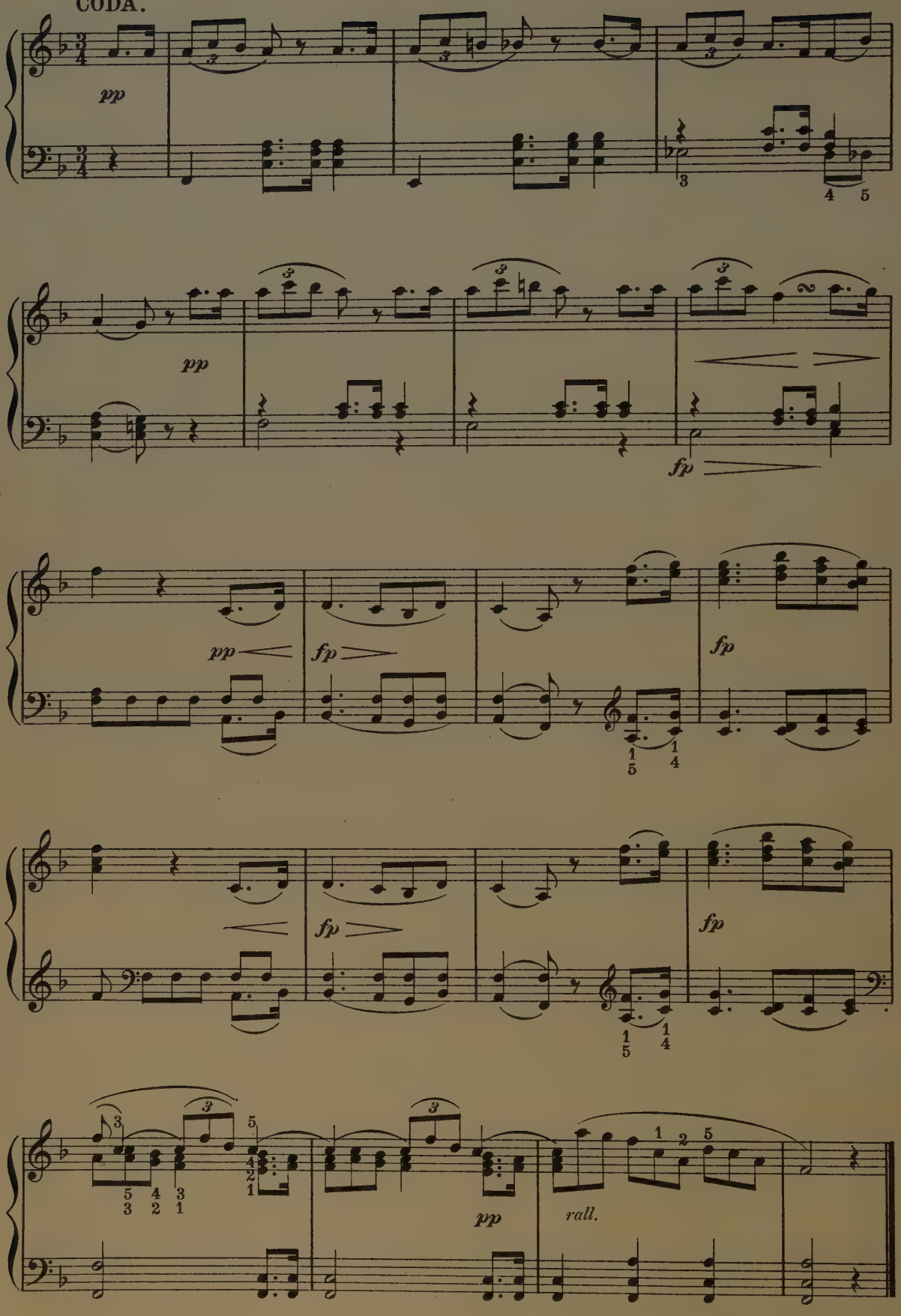
Allegretto. F. SCHUBERT, Op. 166.




cresc.
p
pp
f
fp


pp
1.
2.
p
fp
pp
Minuet Da Capo e poi la Coda.

CODA.



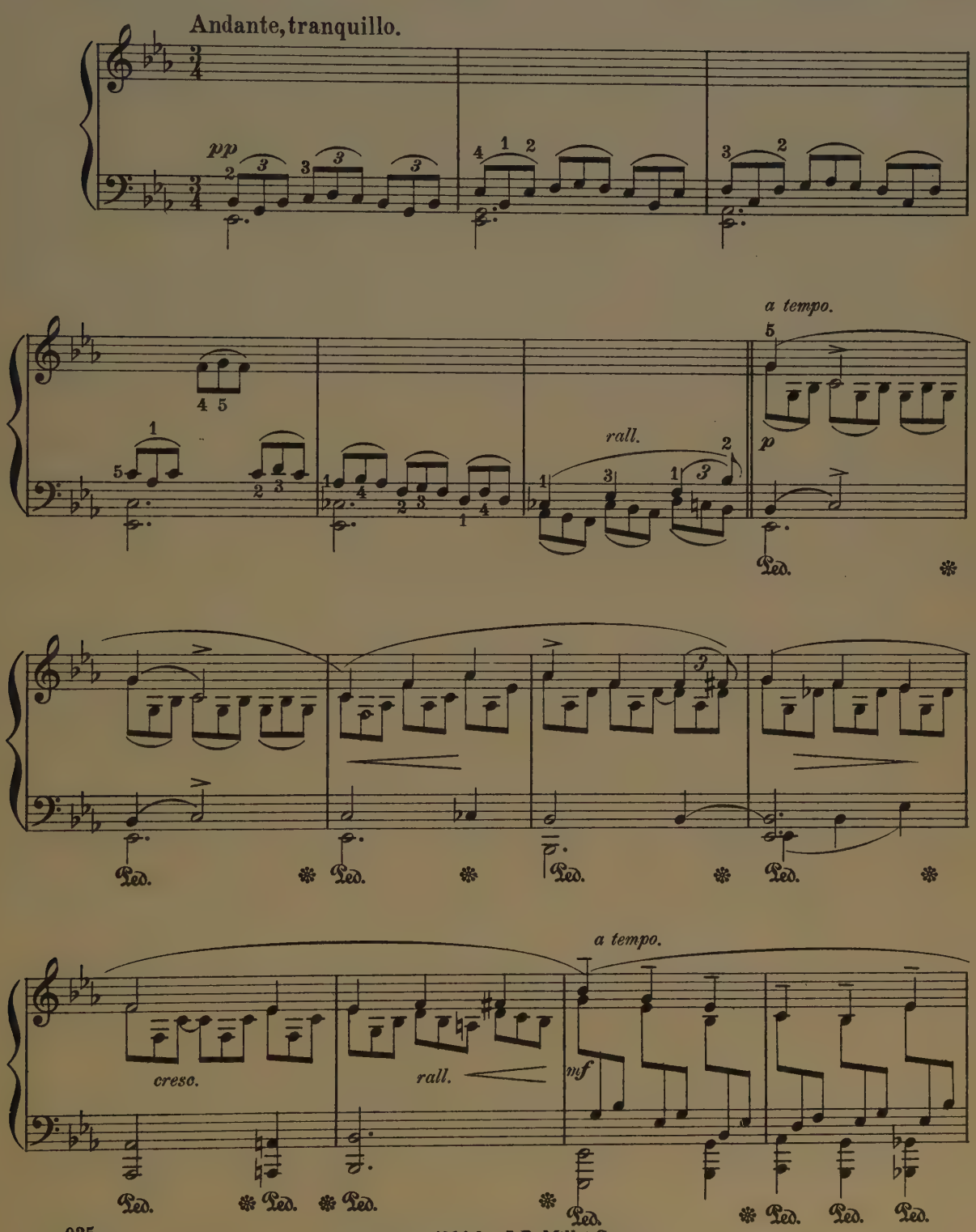
On the Sea.

The splendor of the sinking moon
  Deserts the silent bay;
The mountain-isles loom large and faint,
  Folded in shadows gray,
And the lights of land are setting stars
  That soon will pass away.

O boatman, cease thy mellow song!
  O minstrel, drop thy lyre!
Let us hear the voice of the midnight sea,
  Let us speak as the waves inspire,
While the plashy dip of the languid oar
  Is a furrow of silver fire.

Poem by Bayard Taylor.
(Pennsylvania.)

Music by Ad. M. FOERSTER.
(Pennsylvania.)



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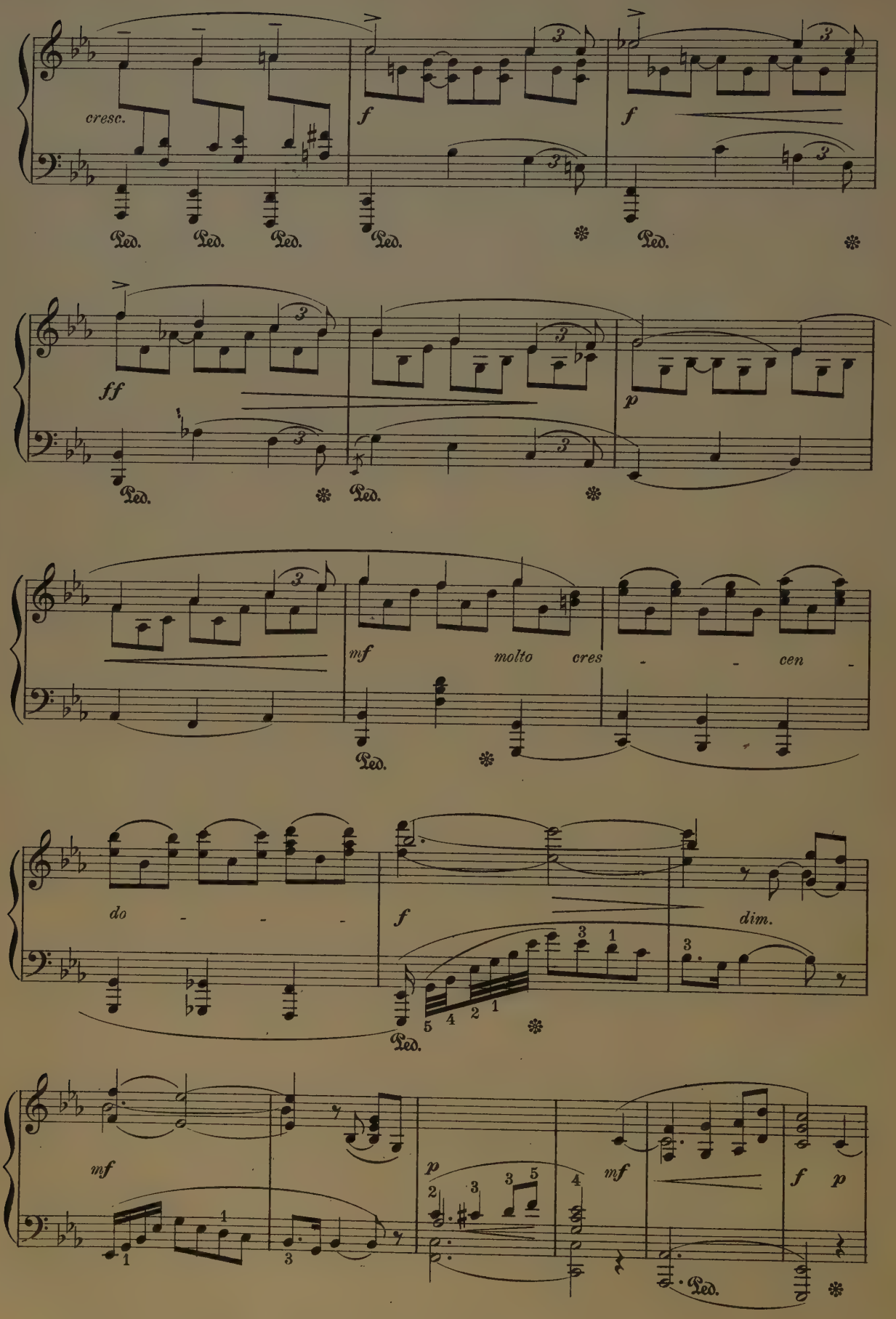
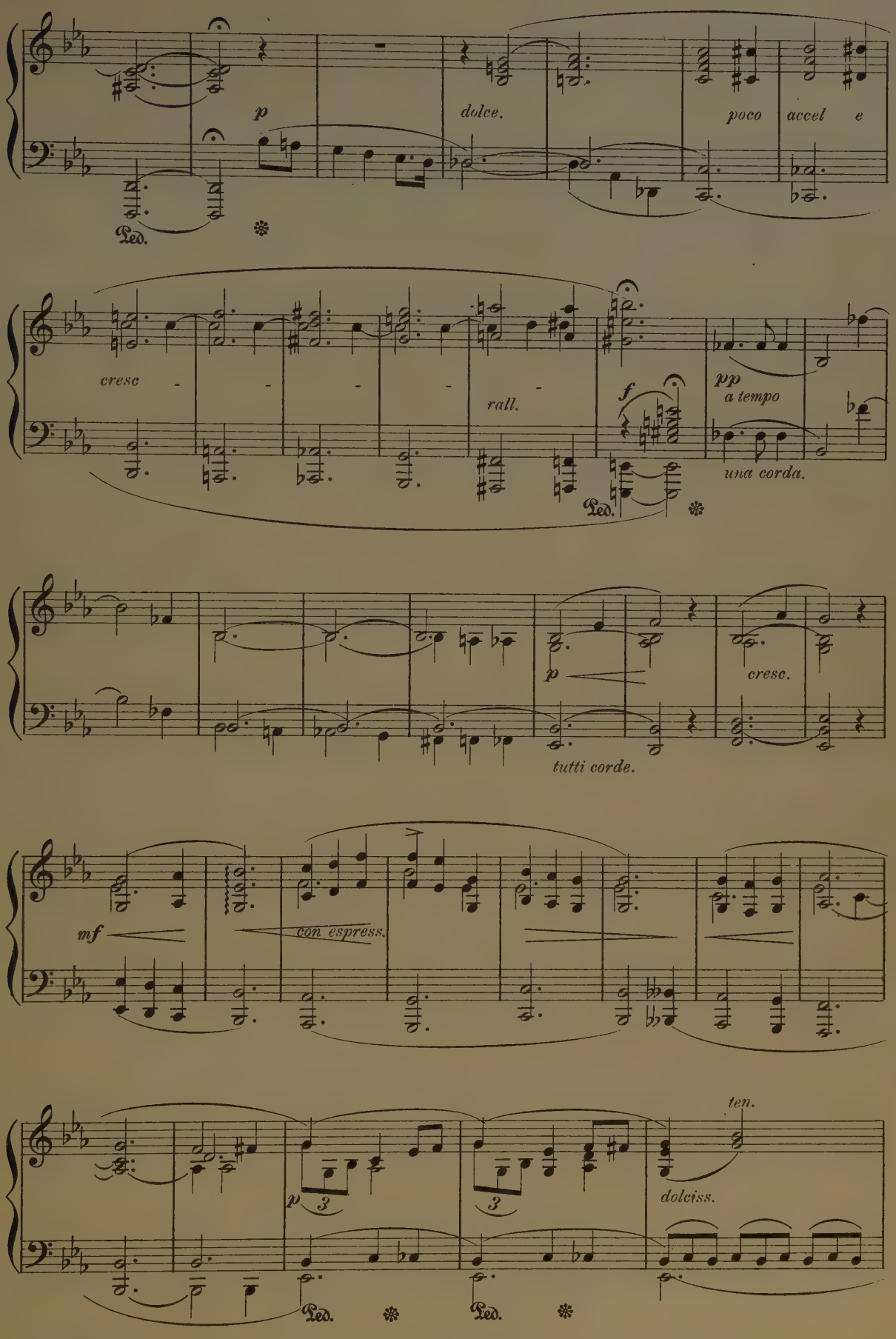
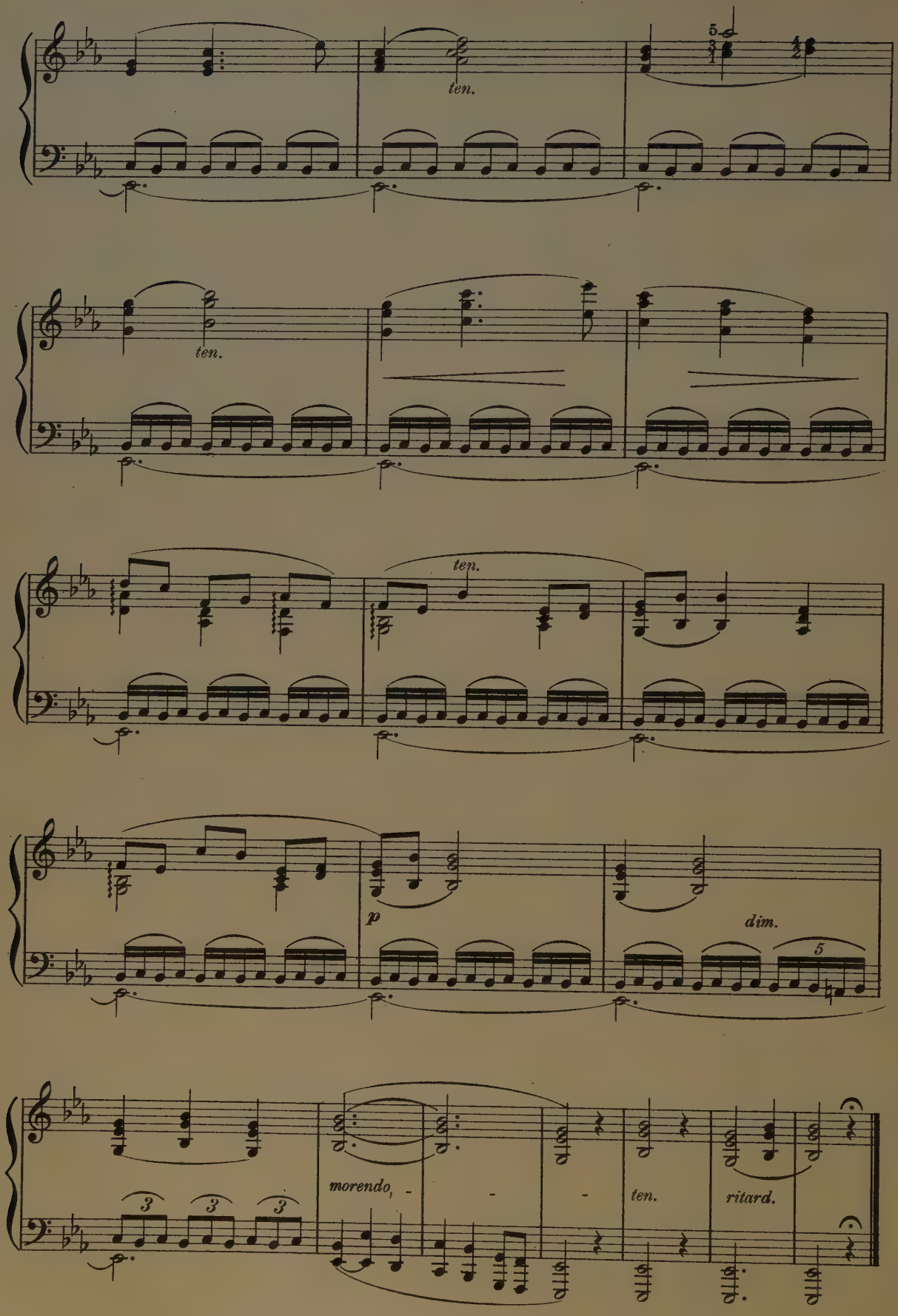

cresc.
f
f
ff
p
mf
molto cres - - cen -
do - - -
f
dim.
mf
p
mf
f p
Ped.


p
dolce.
poco accel e
Ped.
cresc - - - - -
rall.
f
pp
a tempo
una corda.
Ped.
p
cresc.
tutti corde.
mf
con espress.
ten.
p
3
3
dolciss.
Ped.
Ped.


ten.
ten.
ten.
p
dim.
morendo
ten.
ritard.

Woodland Sounds.

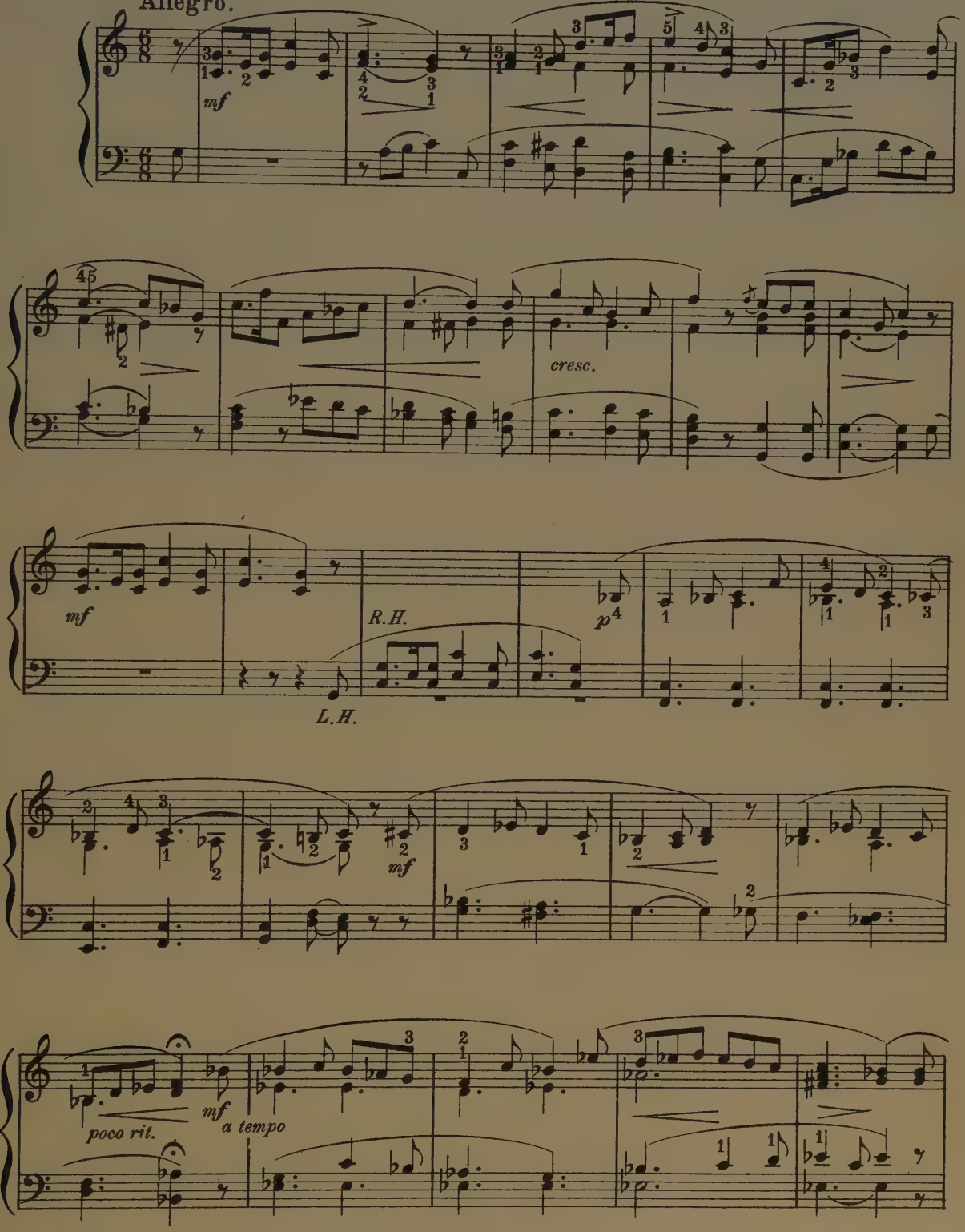
Das jubelt und das hallet
Empor zum Himmelsdom;
Von allen Zweigen schallet
Ein Melodieenstrom.

In dieses Frühlingsklingen
Soll mischen sich mem Sang
Und in die Ferne dringen
Wie heller Waldhornklang.

Poem by Karl Schaefer.

Ad. M. FOERSTER.

Allegro.



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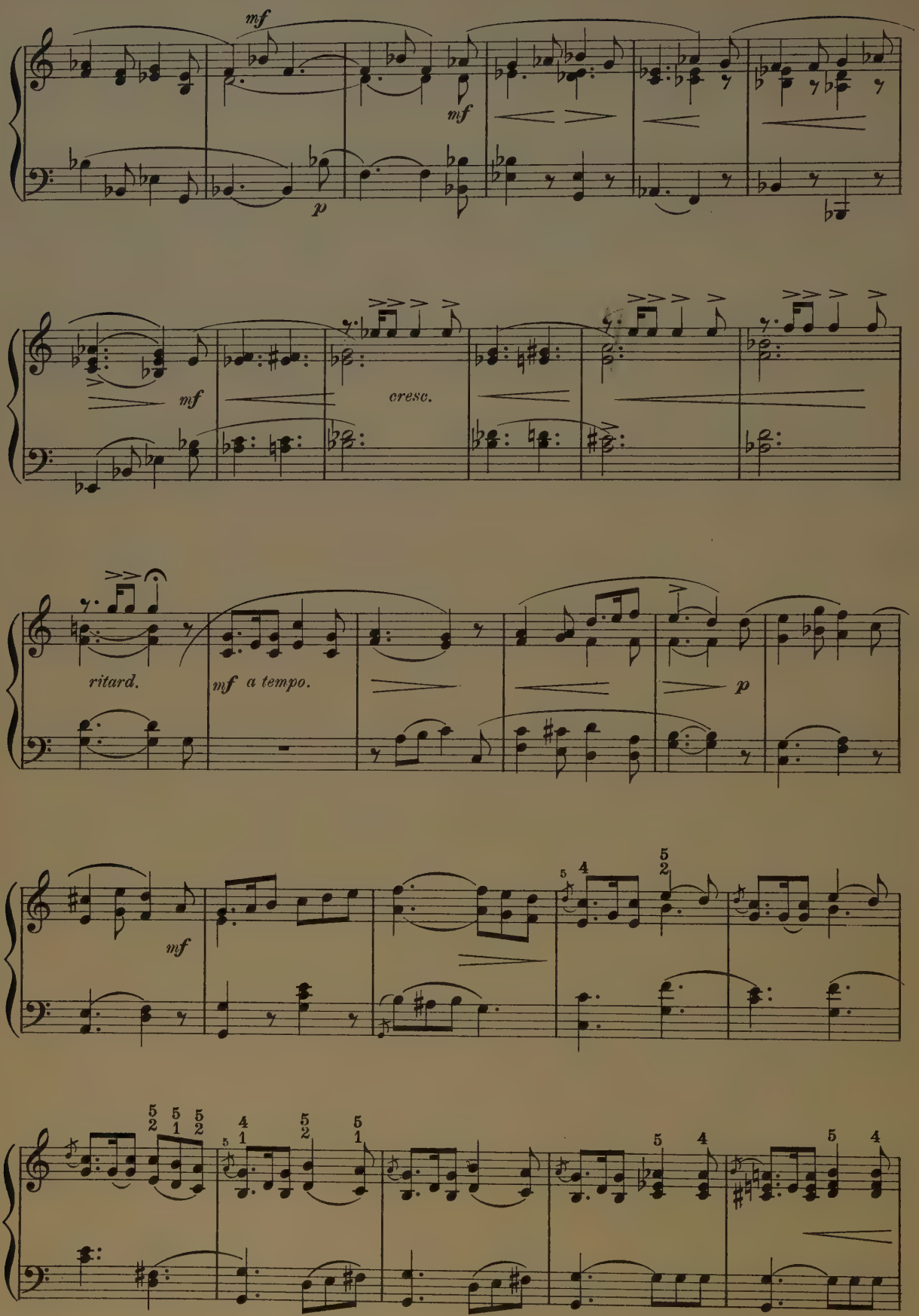
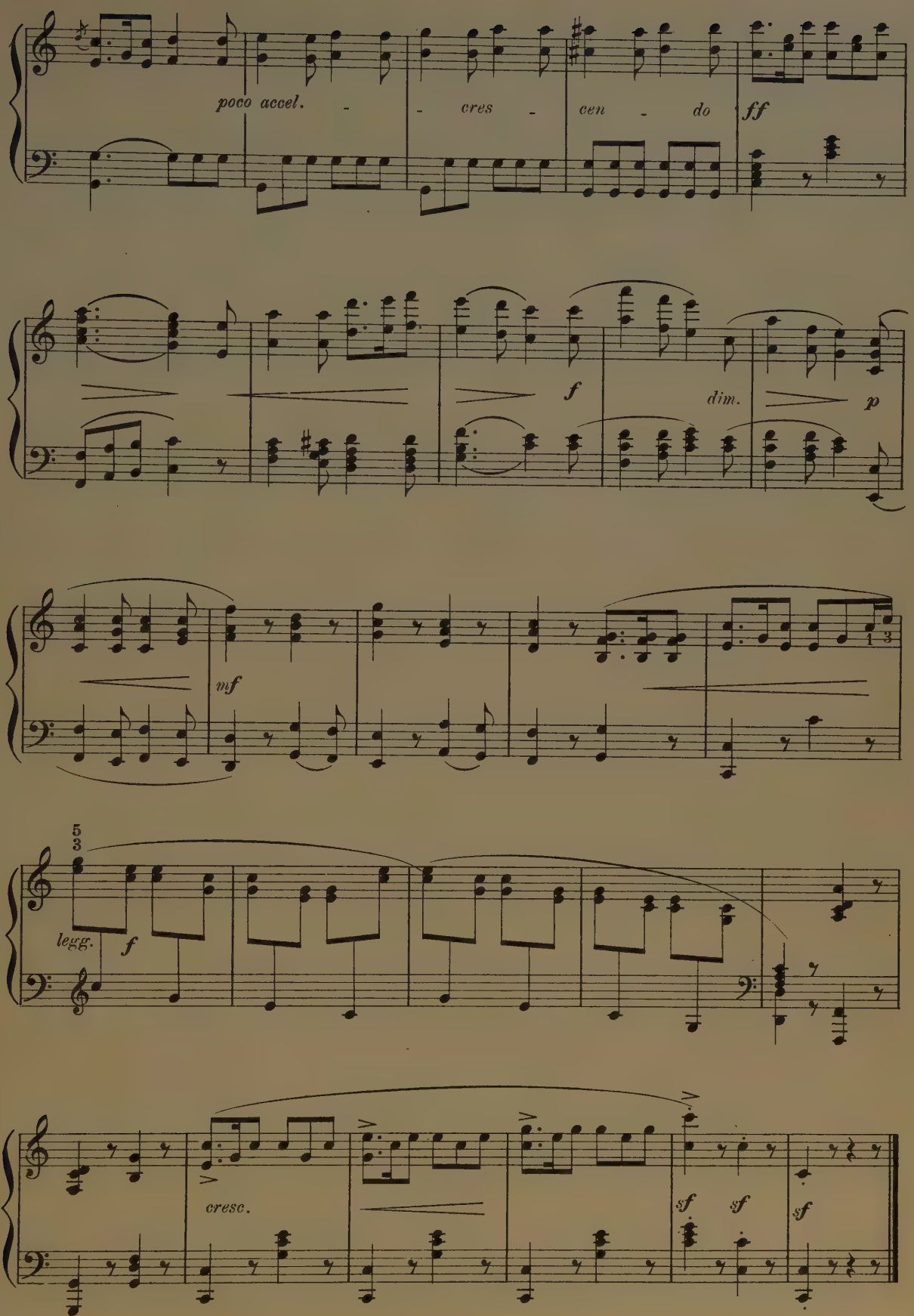
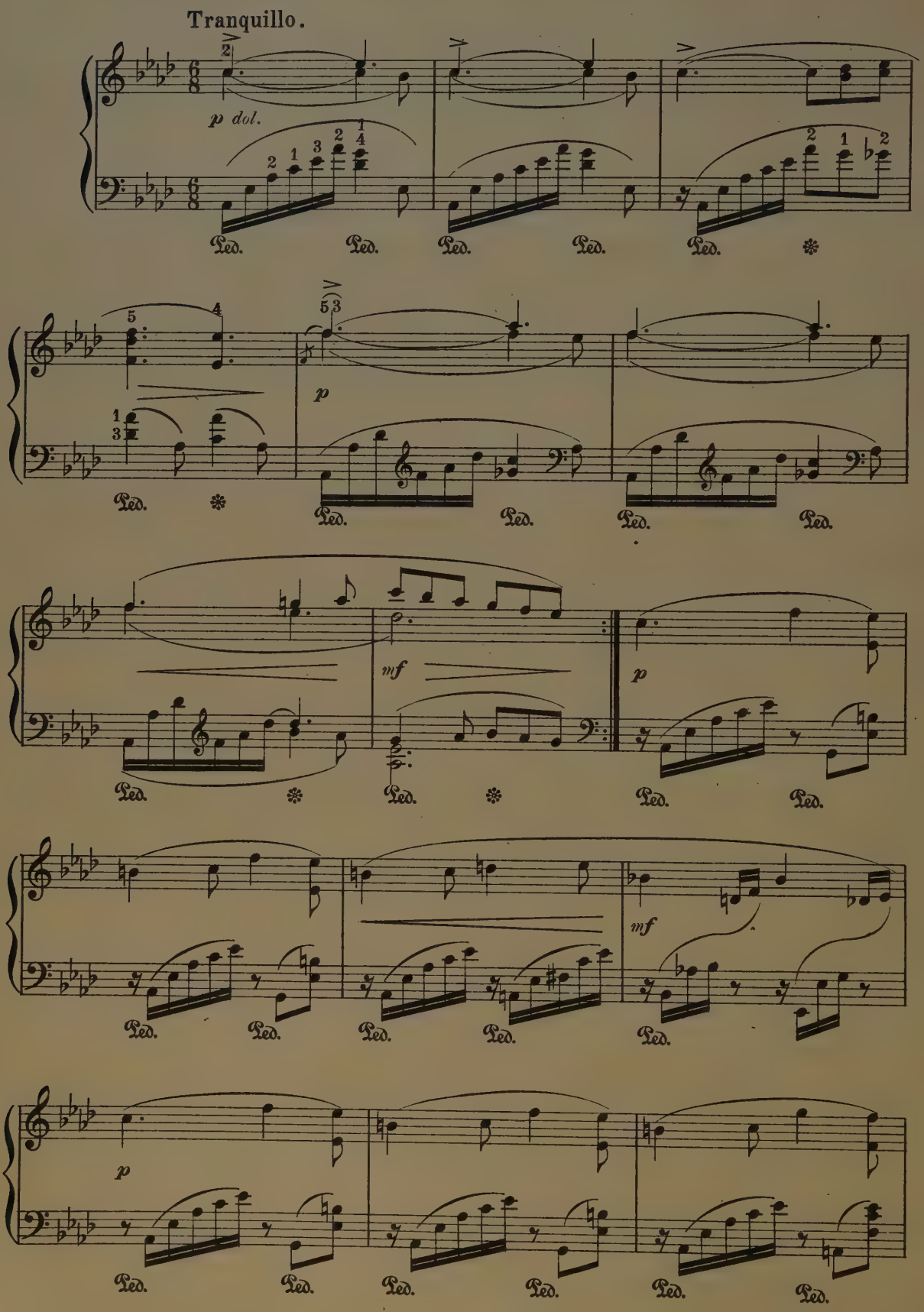
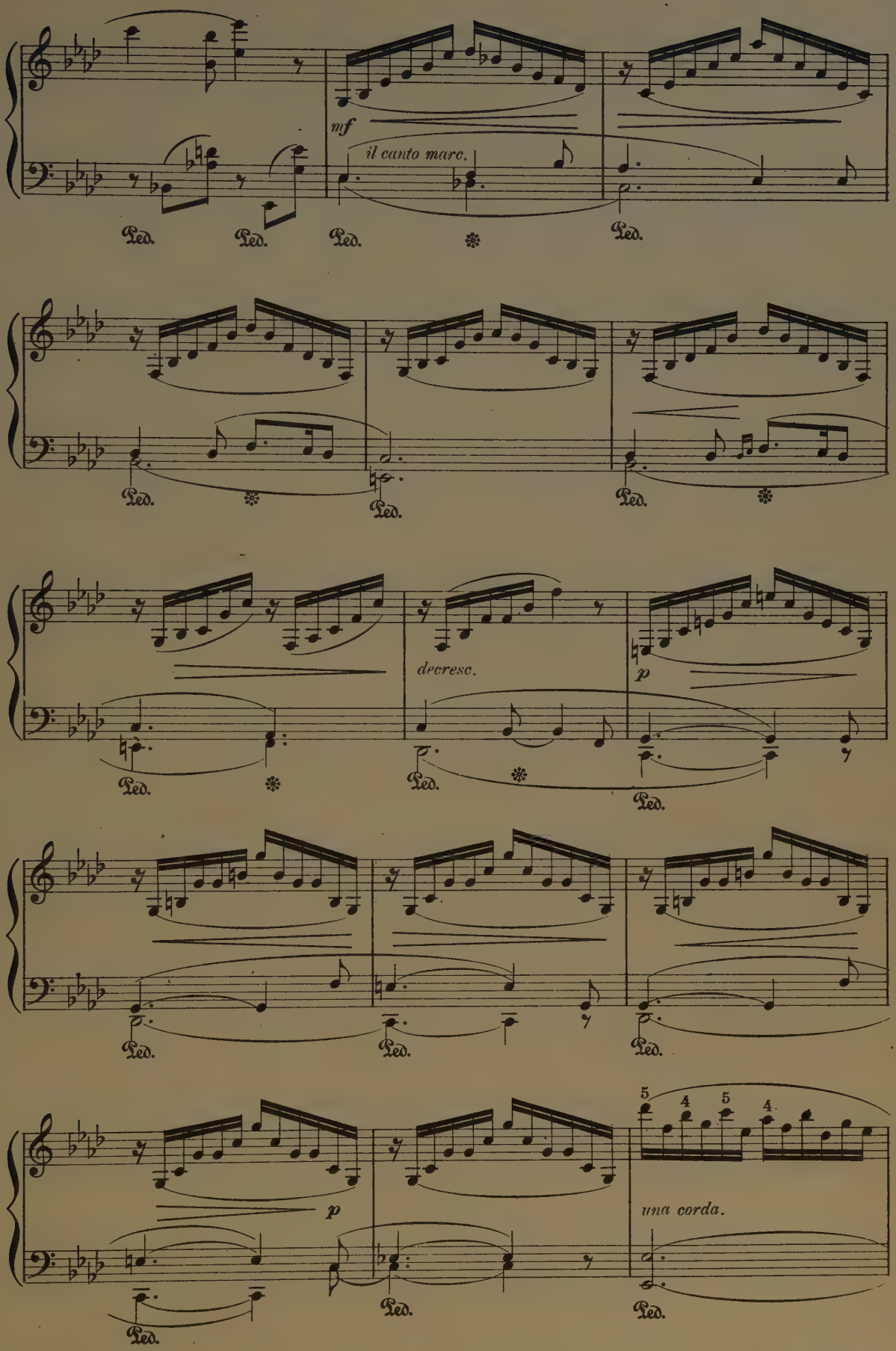

mf
mf
p
mf
cresc.
ritard.
mf a tempo.
p
mf

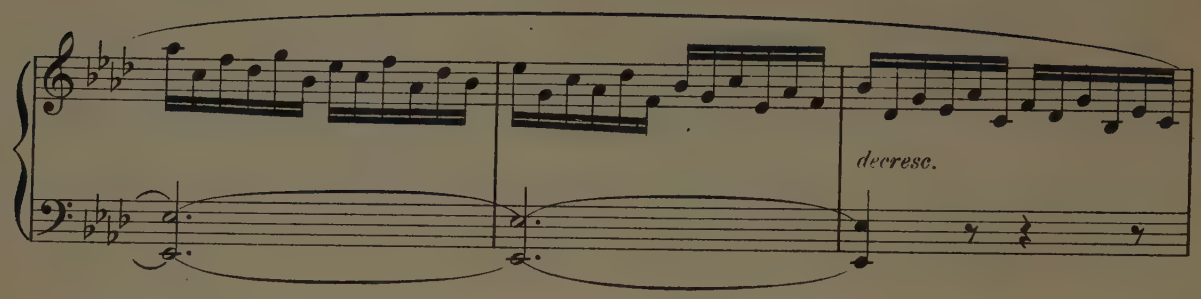

poco accel.
cres - cen - do
ff
f
dim.
p
mf
5
3
legg.
f
cresc.
sf
sf
sf

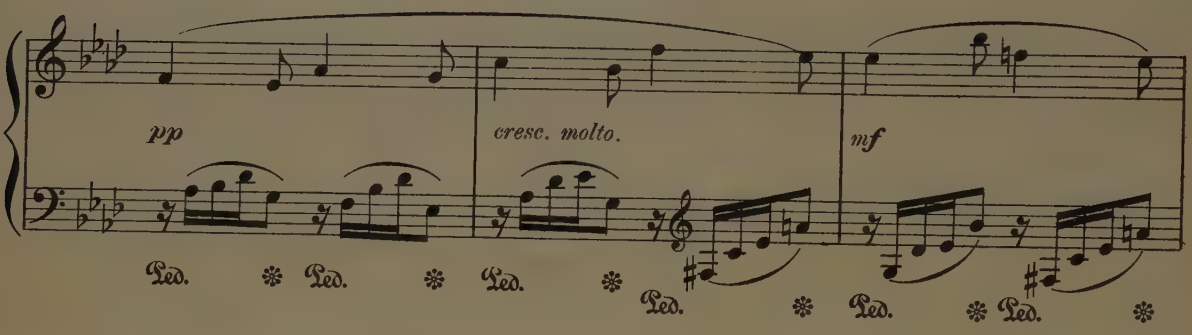
Barcarole.

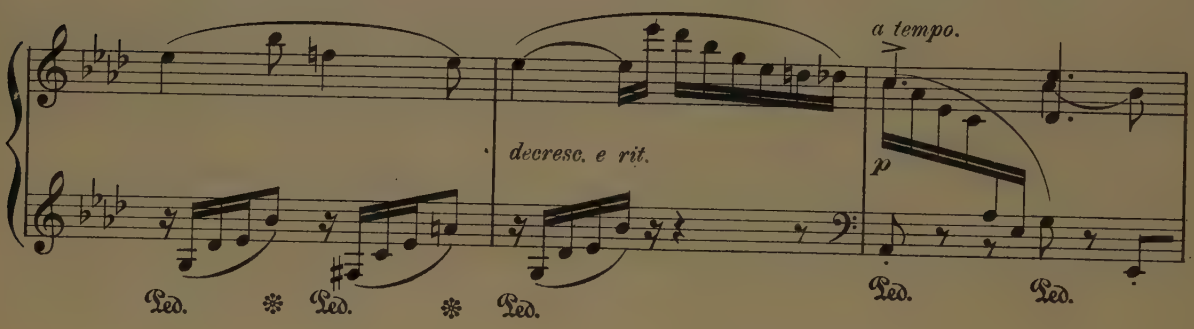
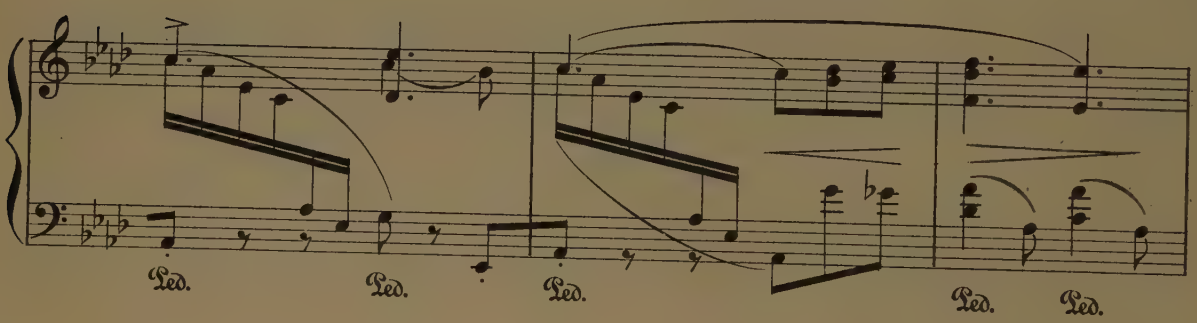
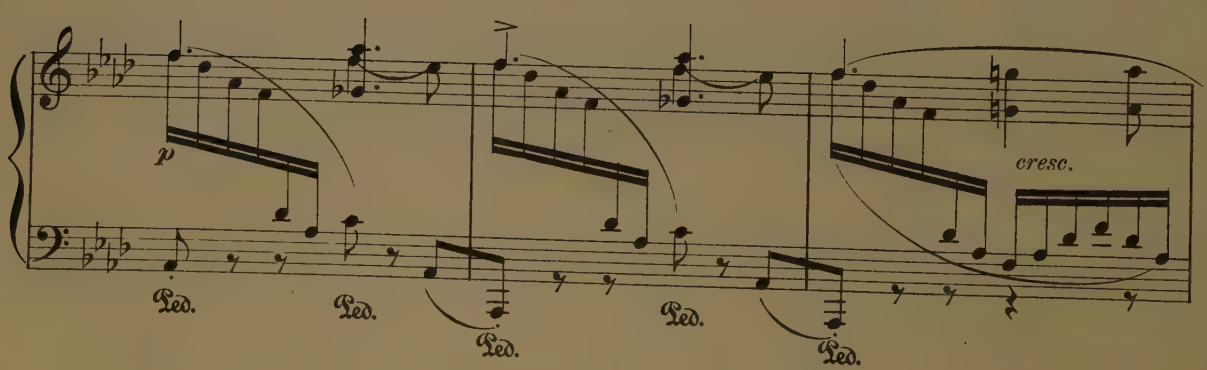
ADOLF JENSEN.

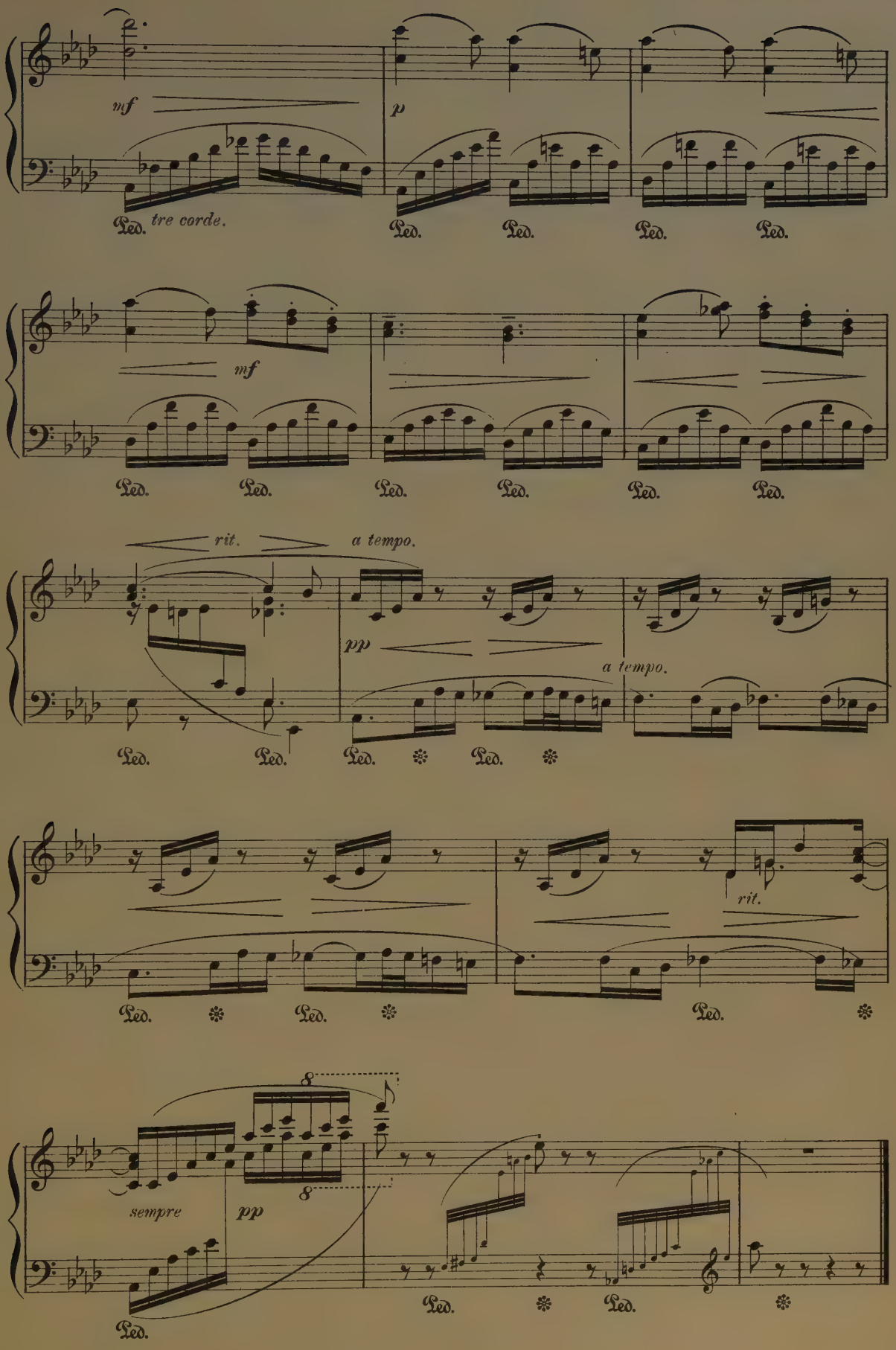



mf
il canto marc.
Ped.
decresc.
p
una corda.
5
4
5
4


decresc.

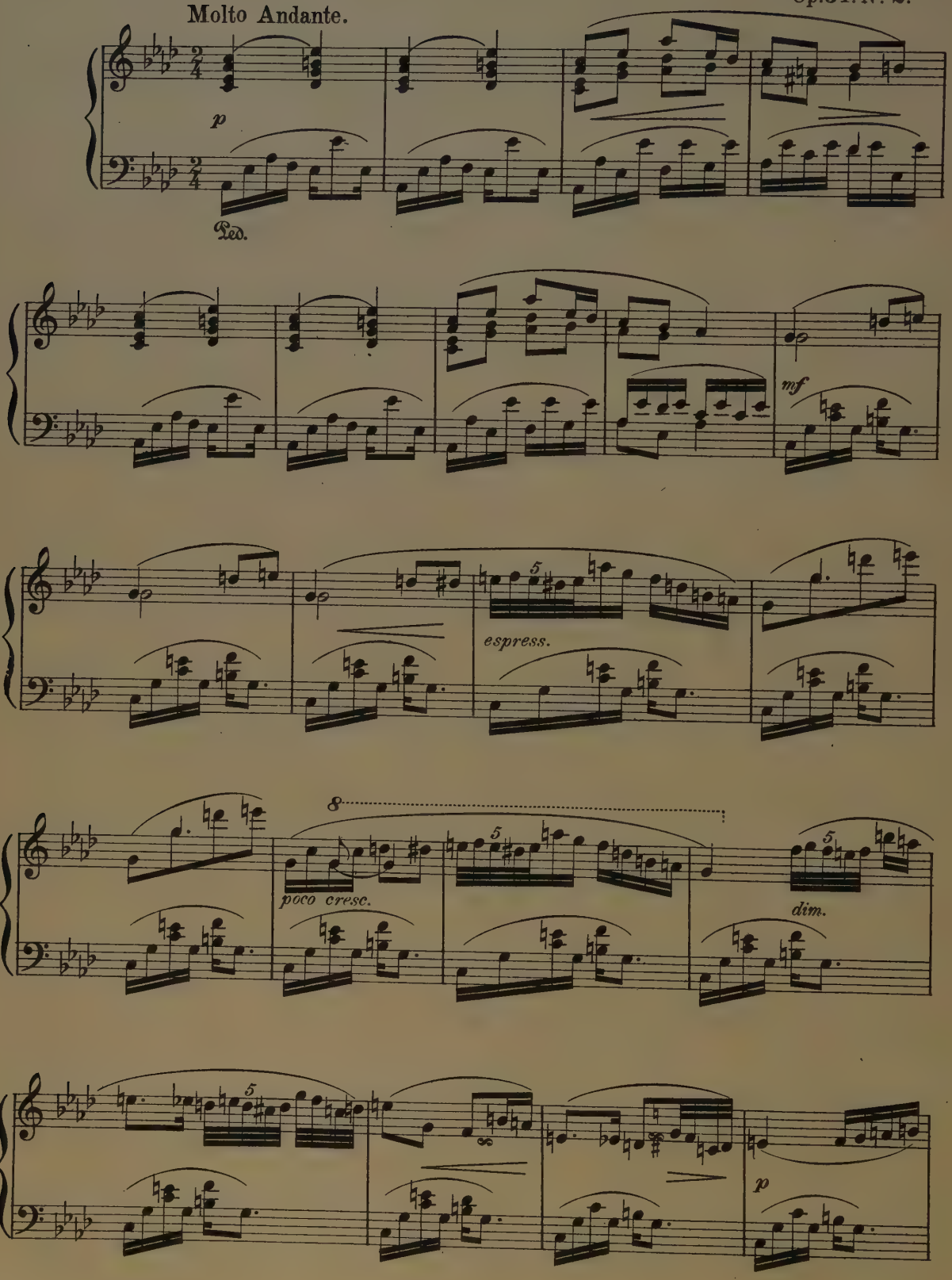

pp
cresc. molto.
mf
Ped.

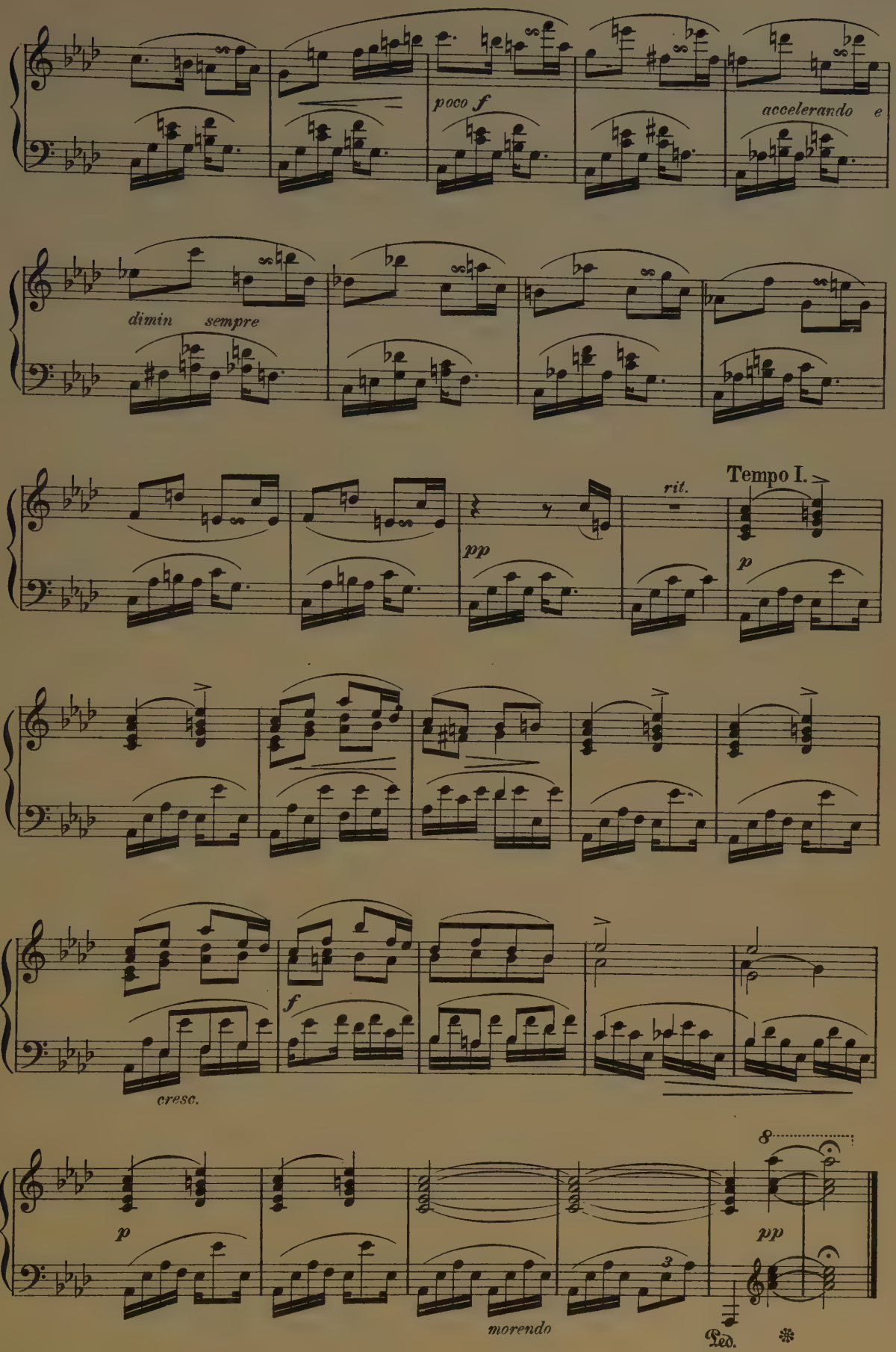

a tempo.
decresc. e rit.
p
Ped.

Ped.

p
cresc.
Ped.


mf
tre corde.
p
mf
rit.
a tempo.
pp
a tempo.
rit.
8
sempre
pp
8

Cradle Song.

HUGO REINHOLD.
Op. 34. No 2.



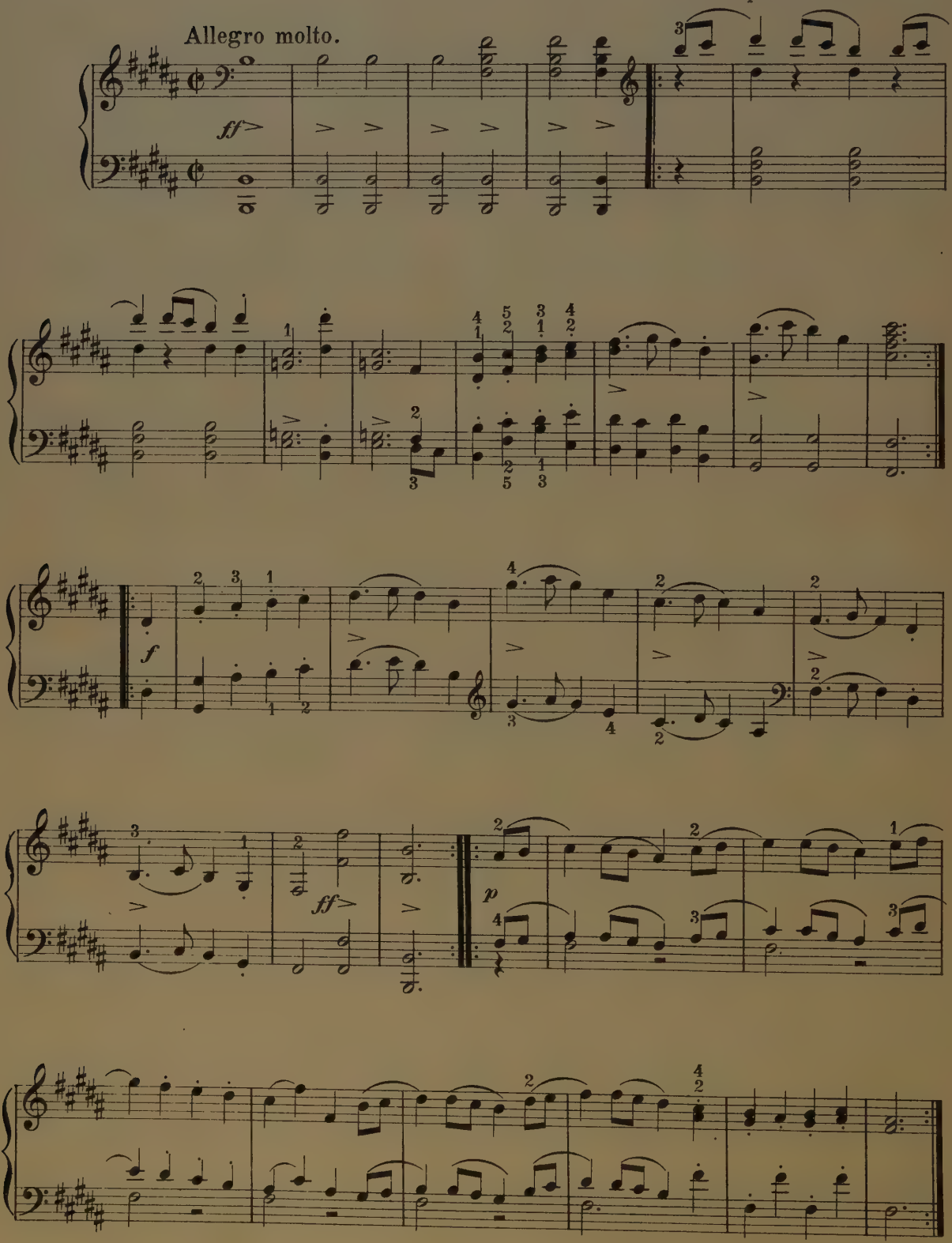

poco f
accelerando e
dimin sempre
rit.
Tempo I.
pp
p
f
cresc.
p
pp
morendo
8
3
Ped.

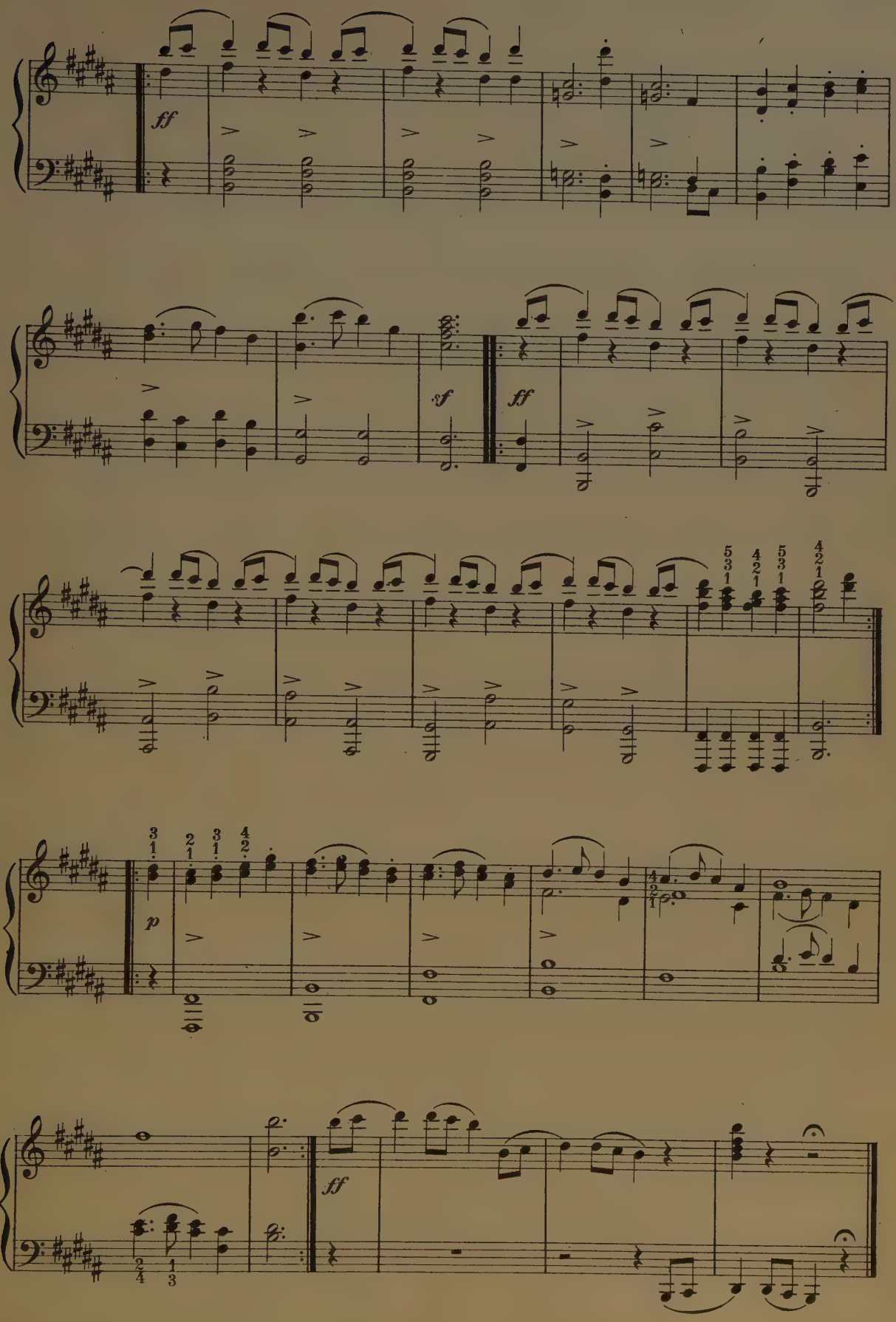
Dance of Clowns

from the

MIDSUMMER NIGHT'S DREAM. (Sommernachtstraum)

F. MENDELSSOHN-BARTHOLDY.
Op. 61. Nº 11.

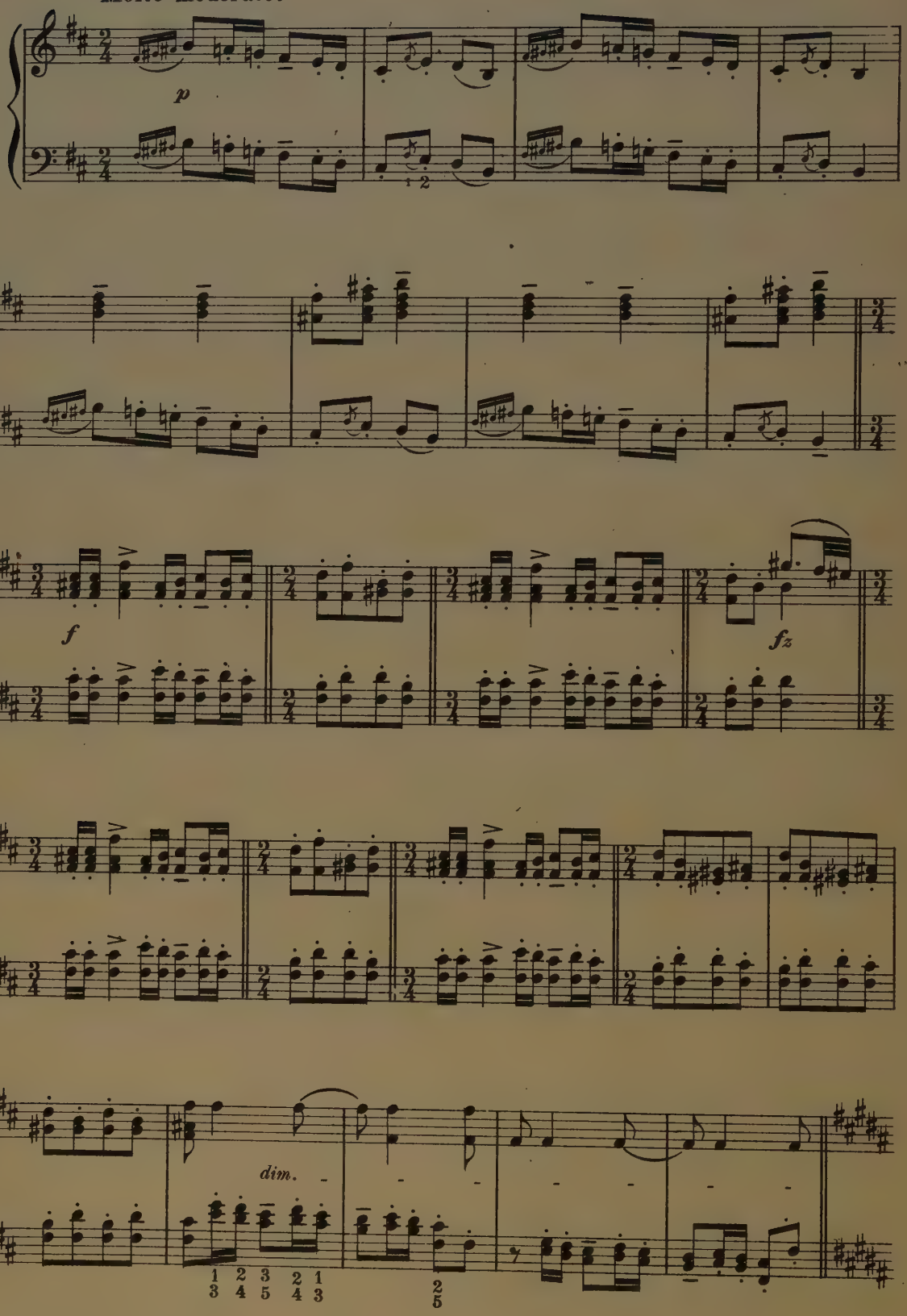


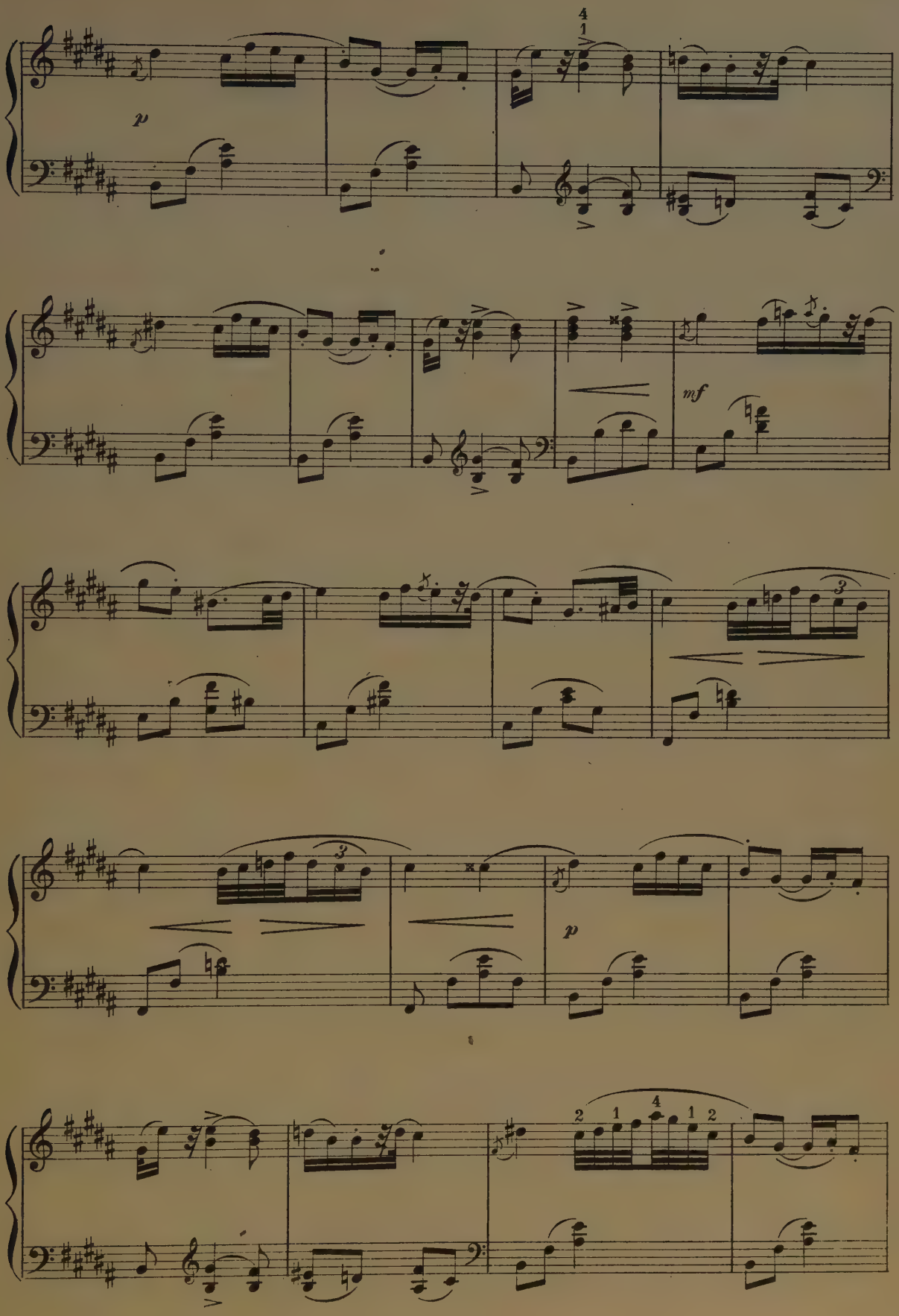

ff
sf
ff
p
ff

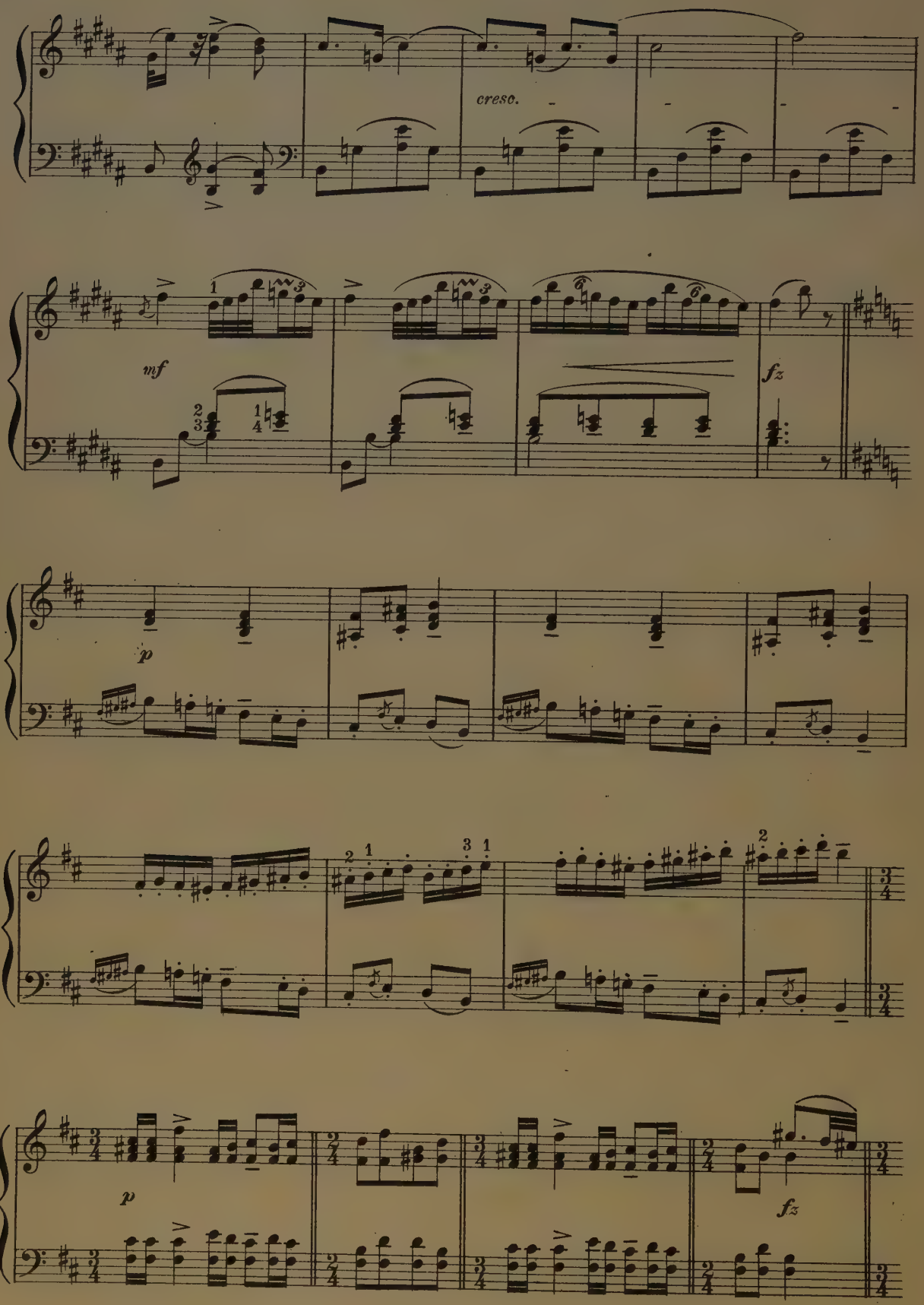
Wandering Gypsies.

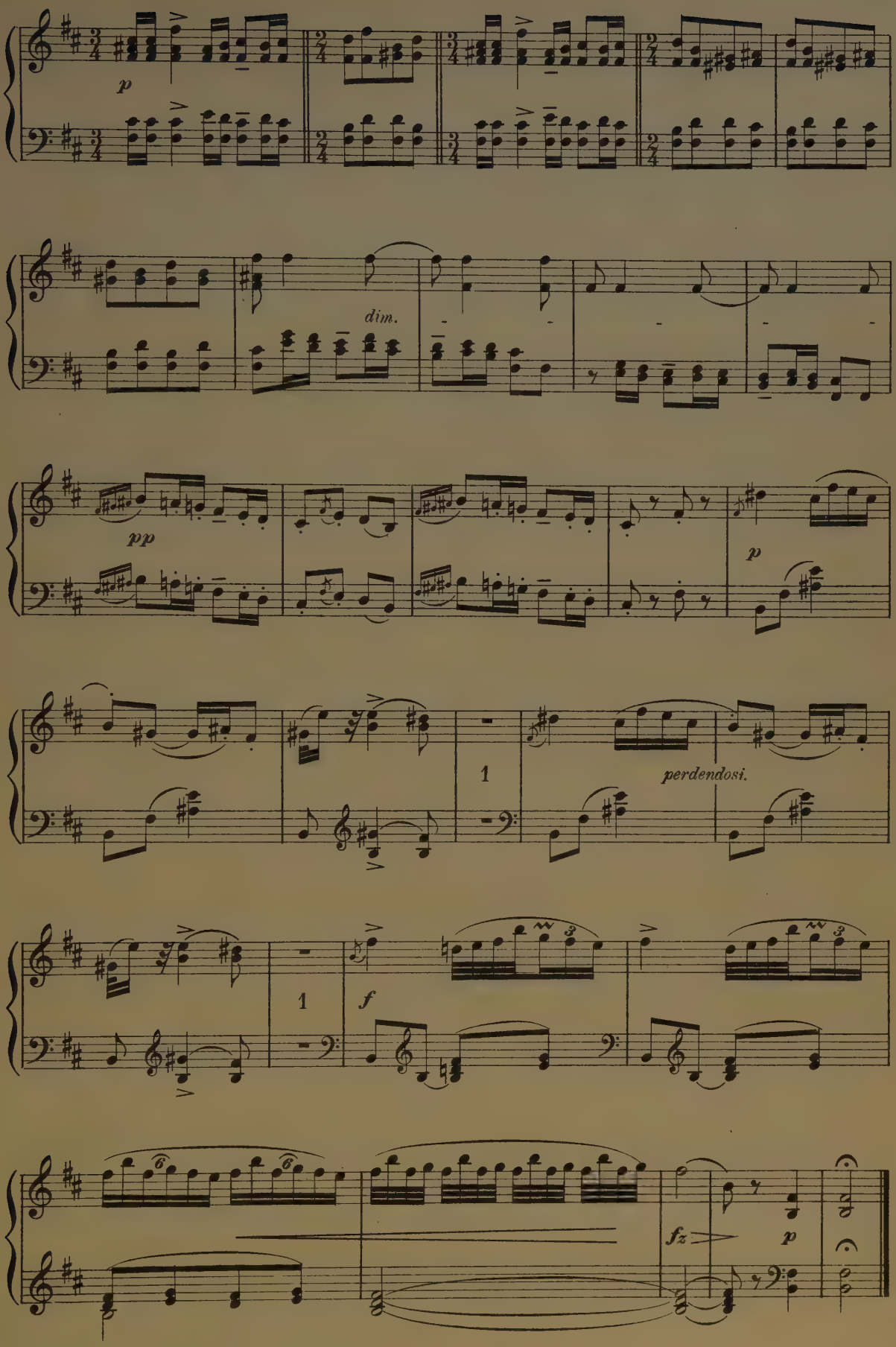
RICHARD KLEINMICHEL,
Op. 44. No 11.

Molto moderato.




p
mf
p

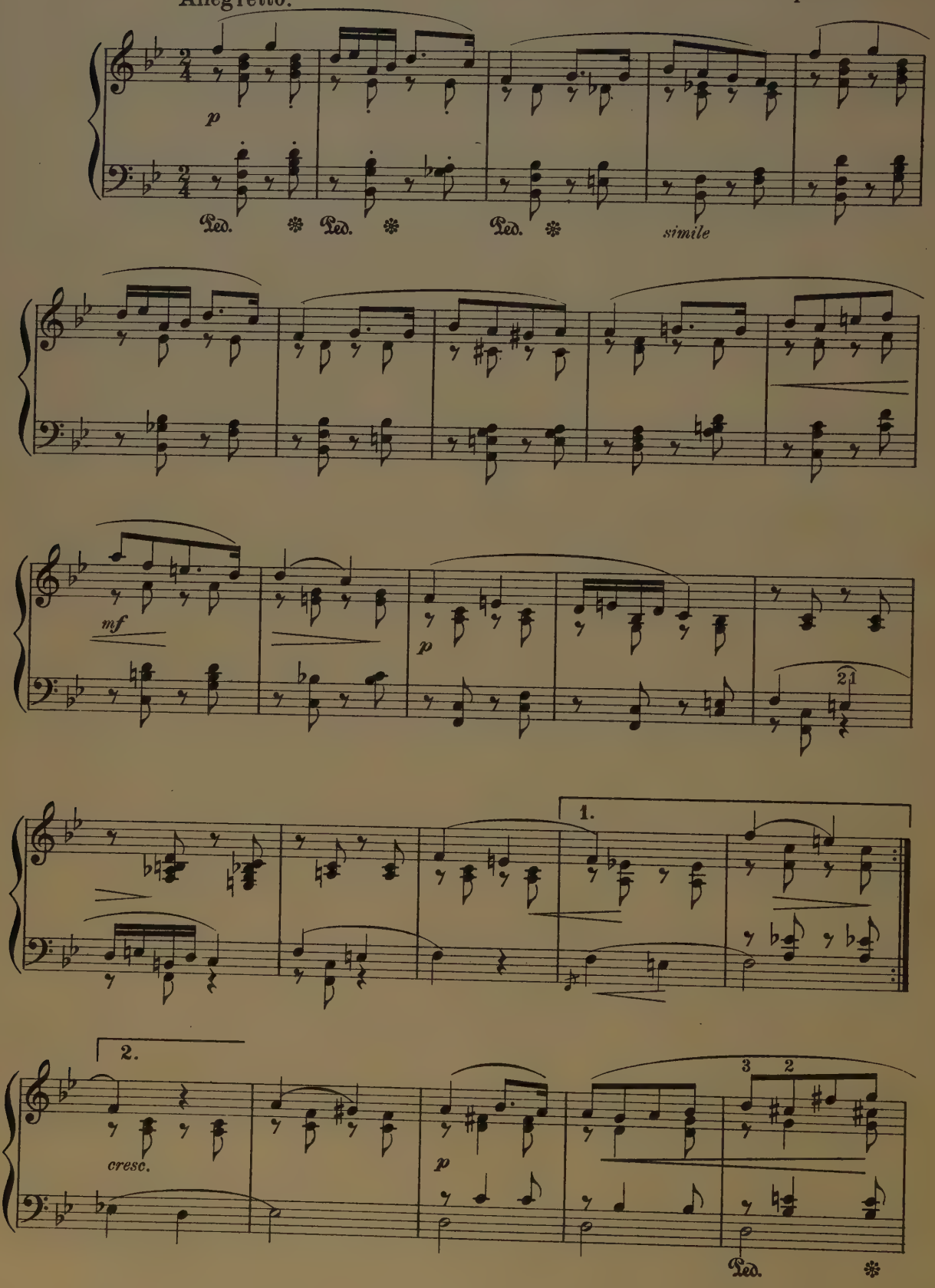

cresc.
mf
fz
p
p
fz

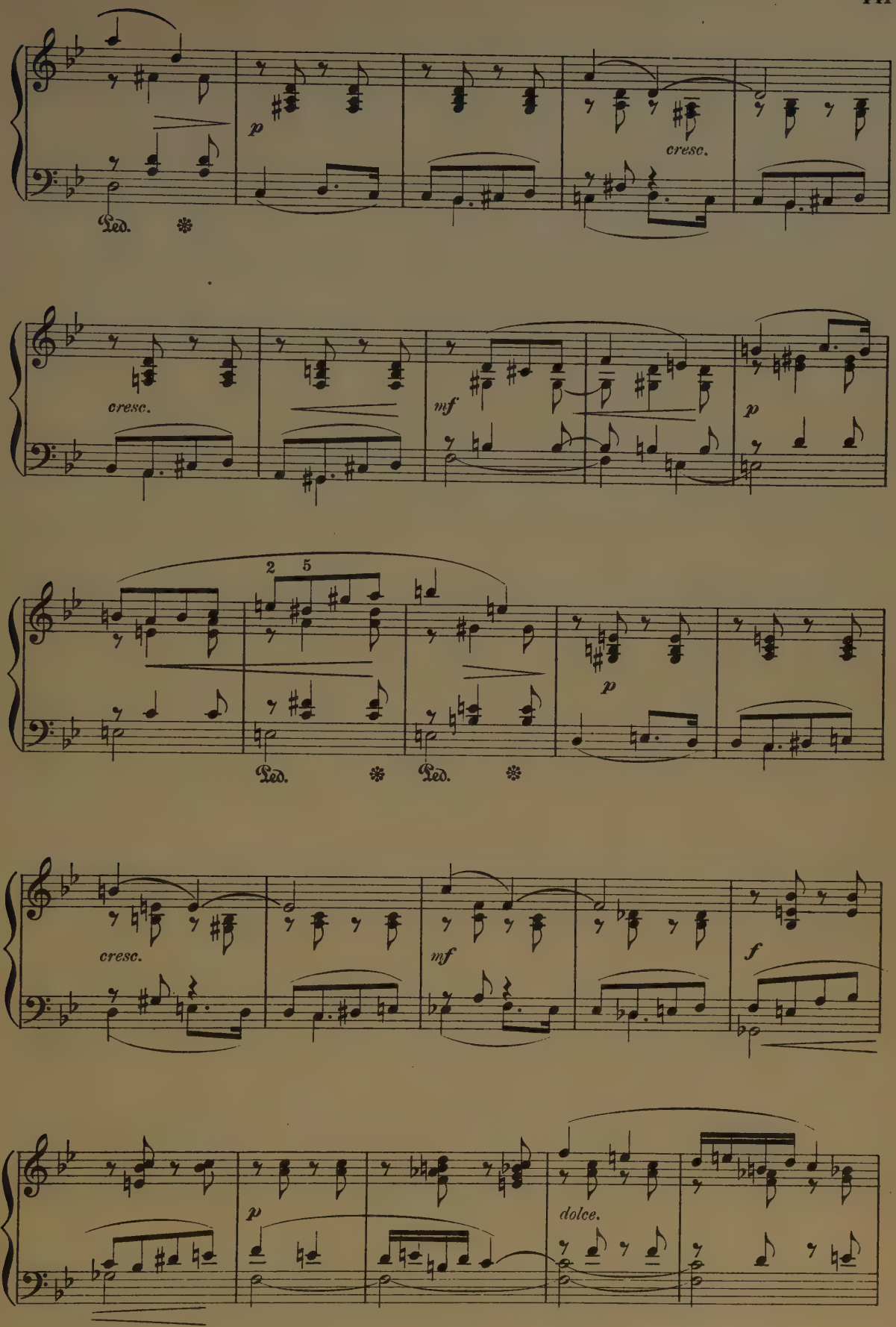

p
dim.
pp
p
1
perdendosi.
1
f
fz
p

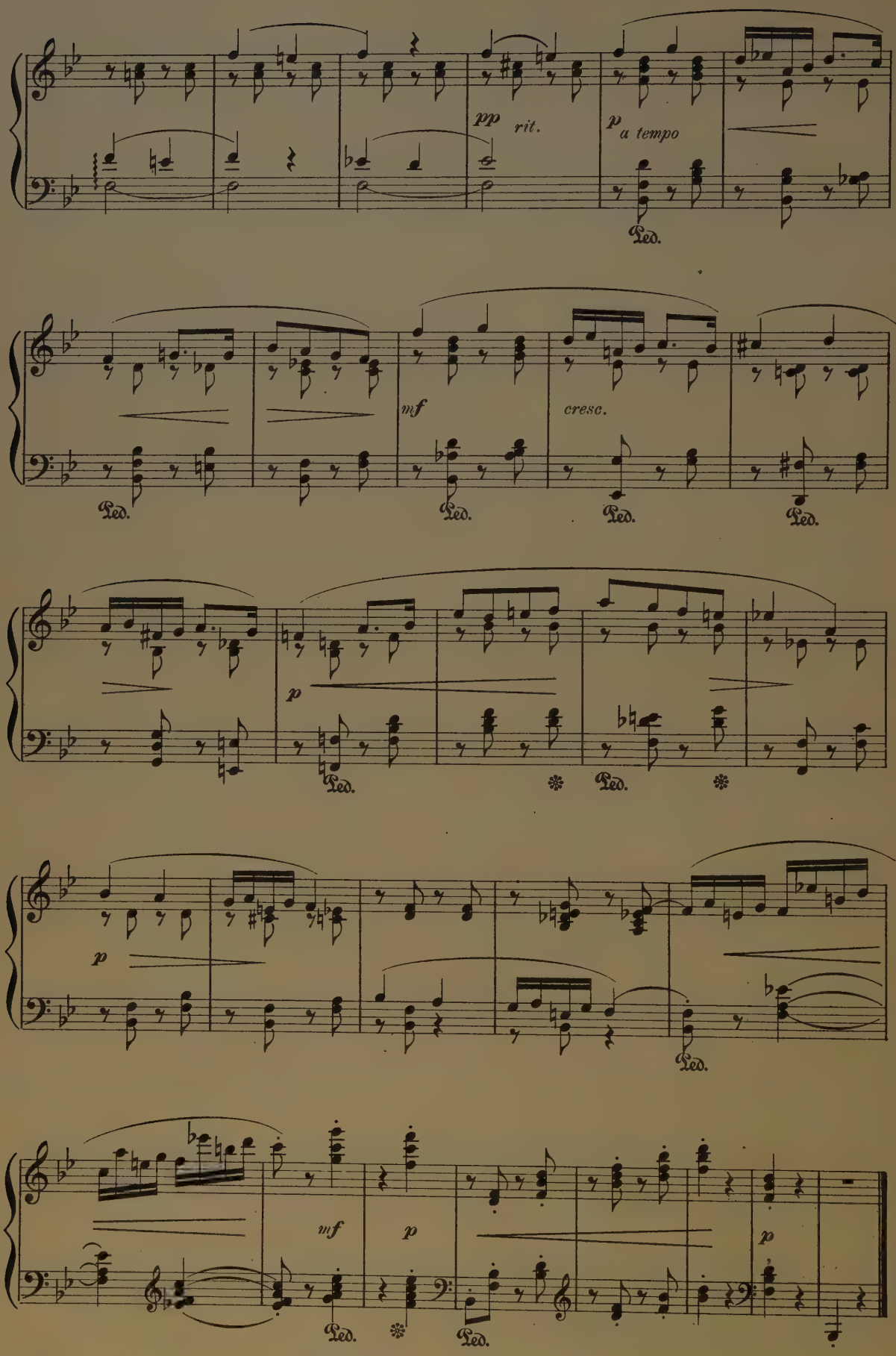
Melody.

C. von HOLTEN,
Op. 13. №9.

Allegretto.

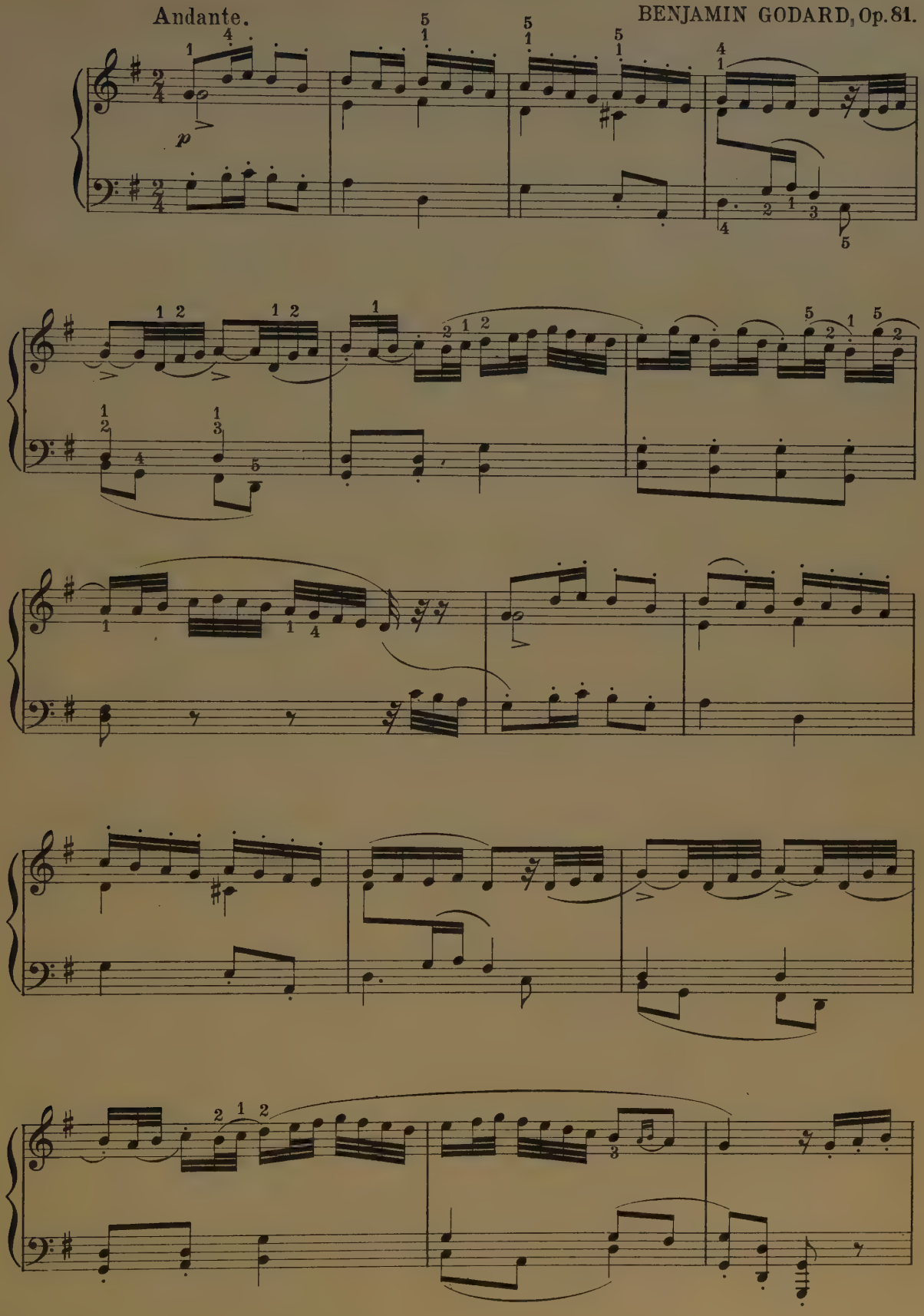


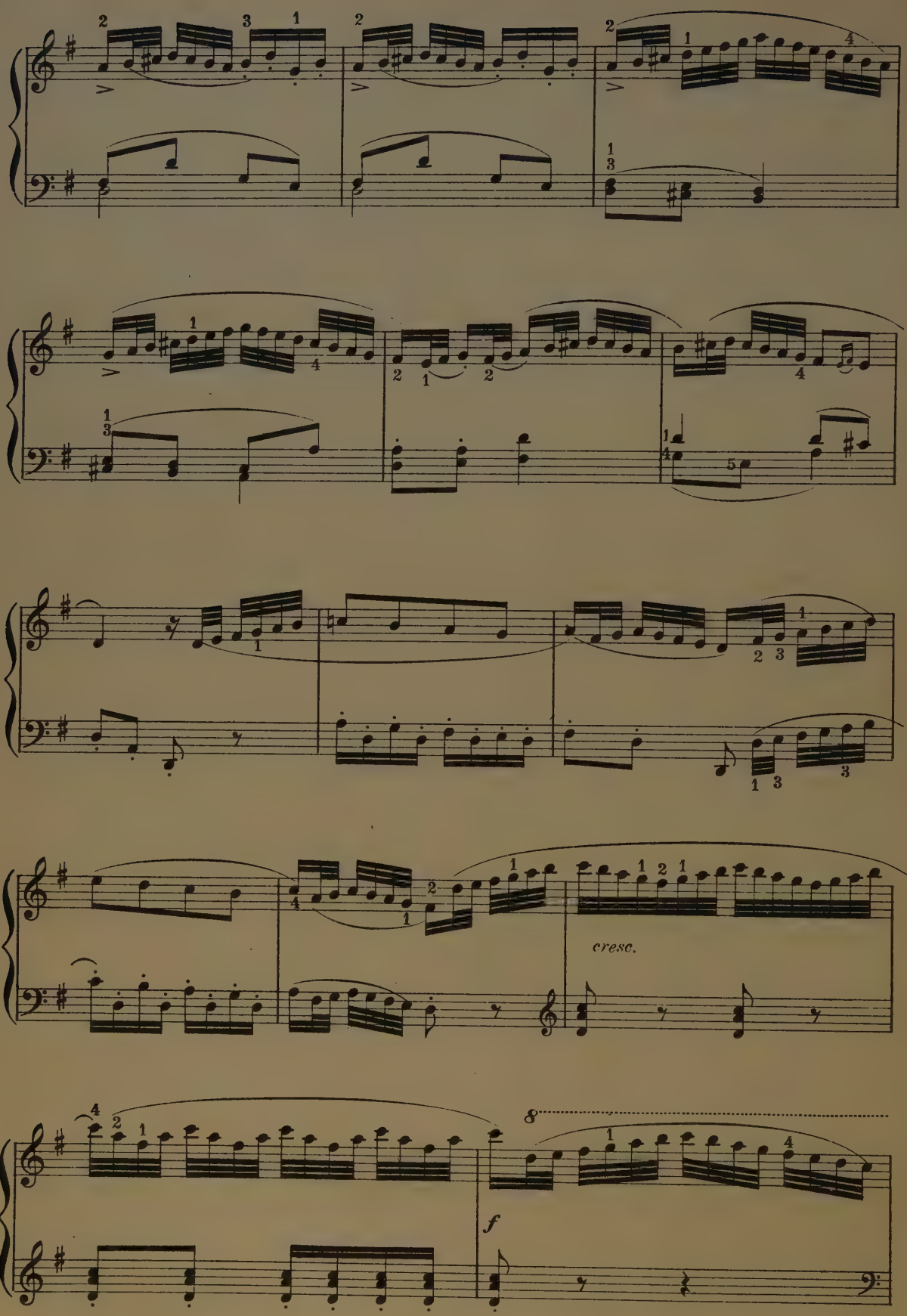

p
cresc.
Ped.
cresc.
mf
p
2 5
p
Ped.
Ped.
cresc.
mf
f
p
dolce.

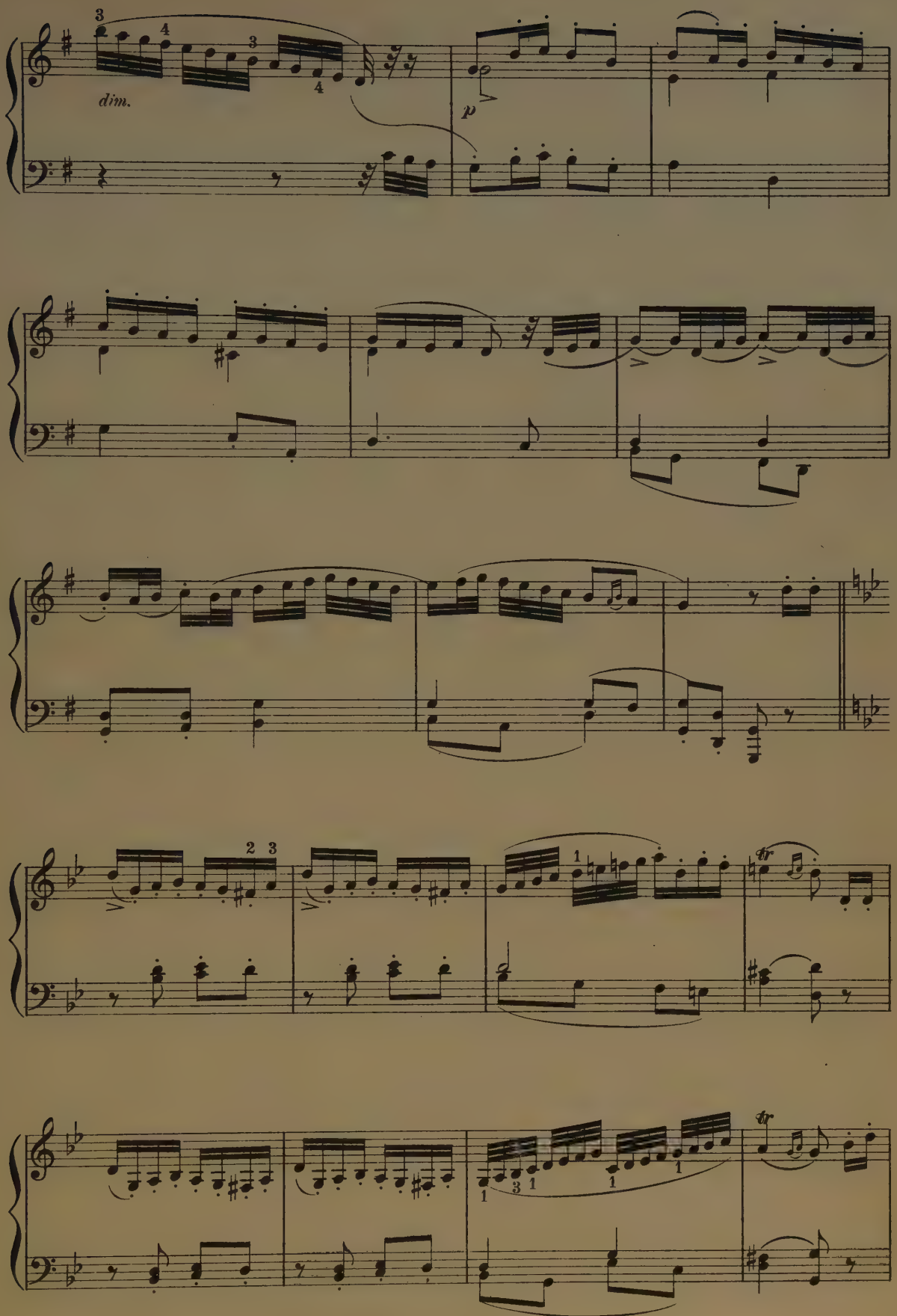

pp
rit.
p
a tempo
Ped.
mf
cresc.
p
mf
p
p

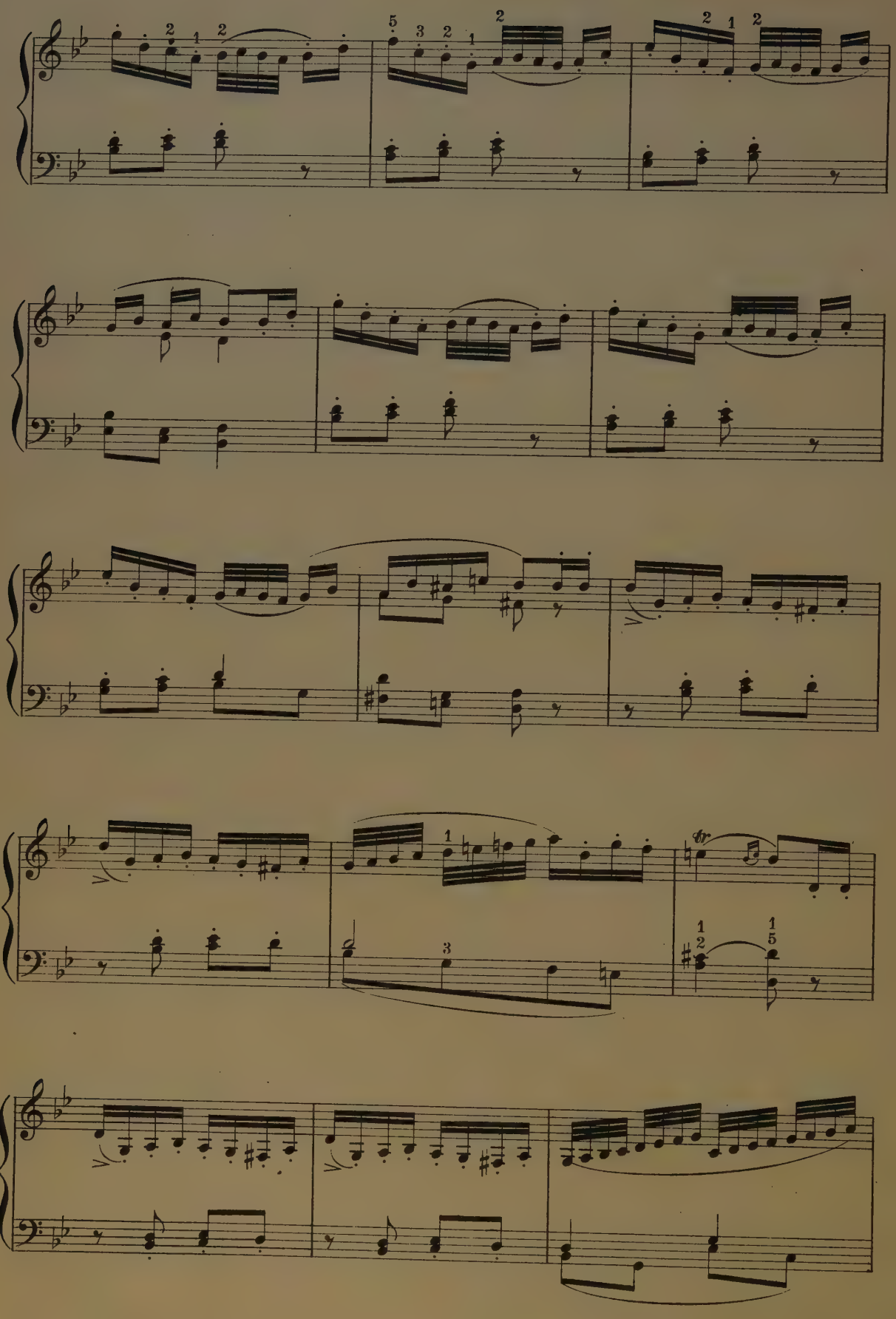
Second Gavotte.

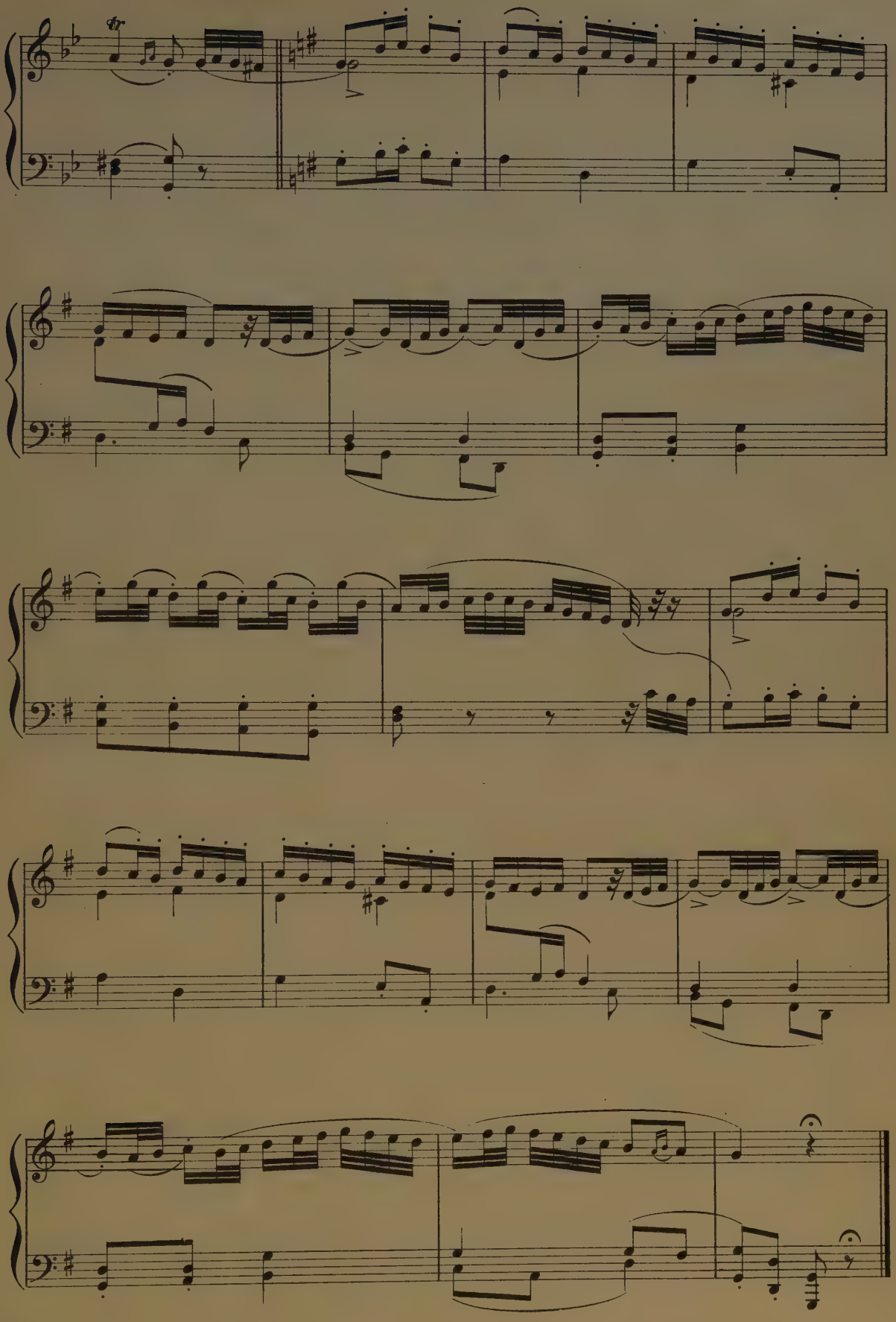
Andante. BENJAMIN GODARD, Op. 81.




cresc.
f
8

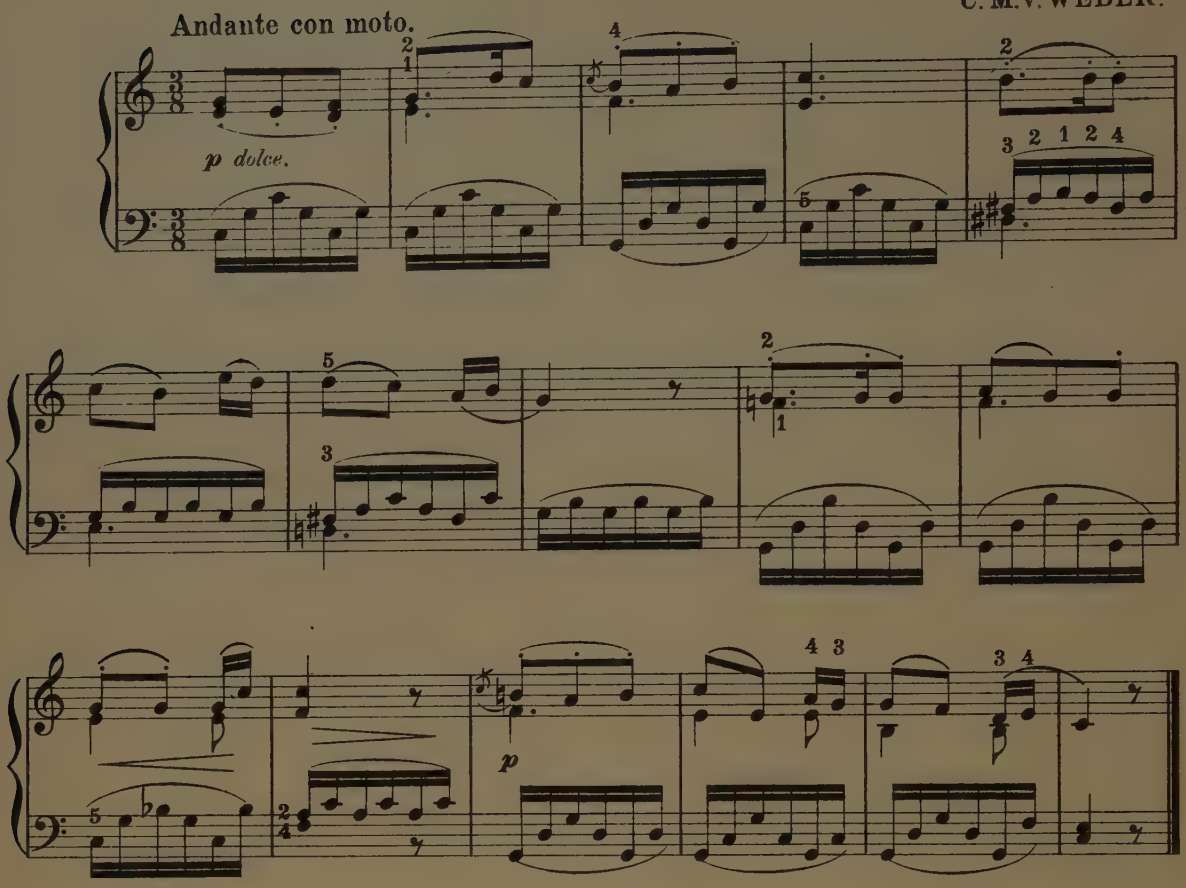

dim.
p





Lullaby.

C. M. v. WEBER.



EDITOR'S NOTE ON WEBER'S CONCERTSTÜCK, OP. 79.

Weber finished this composition on July, 18th, the day of the first representation of his opera, "Der Freischütz." He brought the manuscript, hardly "ink-dry" to the sick chamber of his wife, who was then with his pupil Jules Benedict. He seated himself at the piano, and played with great animation the whole of the composition, commenting while playing, in a loud voice, as follows:

"The chatelaine (the lady of the castle) sits on the balcony, gazing anxiously and mournfully into the distance. Her lord (the Knight) has been absent for years in the Holy Land. Shall she ever see him again? Many battles have been fought. No news from him, who is everything in the world to her. In vain her prayers, in vain her longings for her noble lord. Suddenly a horrible vision appears to her. He lies upon the battlefield, deserted by his friends, his heart's blood oozing from his wounds. Oh could I be with him and die with him! She sinks down exhausted and unconscious. Hark! what are these sounds from afar, coming nearer and nearer? What is it that glitters in the sunshine at the border of the forest? The stately Knights and their esquires with their emblems of the cross and waving banners, receiving the wild applause of the people, and there—'T is he himself! And now she throws herself into his arms. What a surging of love! What a boundless indescribable bliss! How the branches and billows with myriad voices joyously proclaim the triumph of true love!"

This program by Weber, was noted down by J. Benedict (a very early reporter) and submitted to Weber, who acknowledged the accuracy of it by a friendly nod, but did not have it printed as a "Program" on its publication.

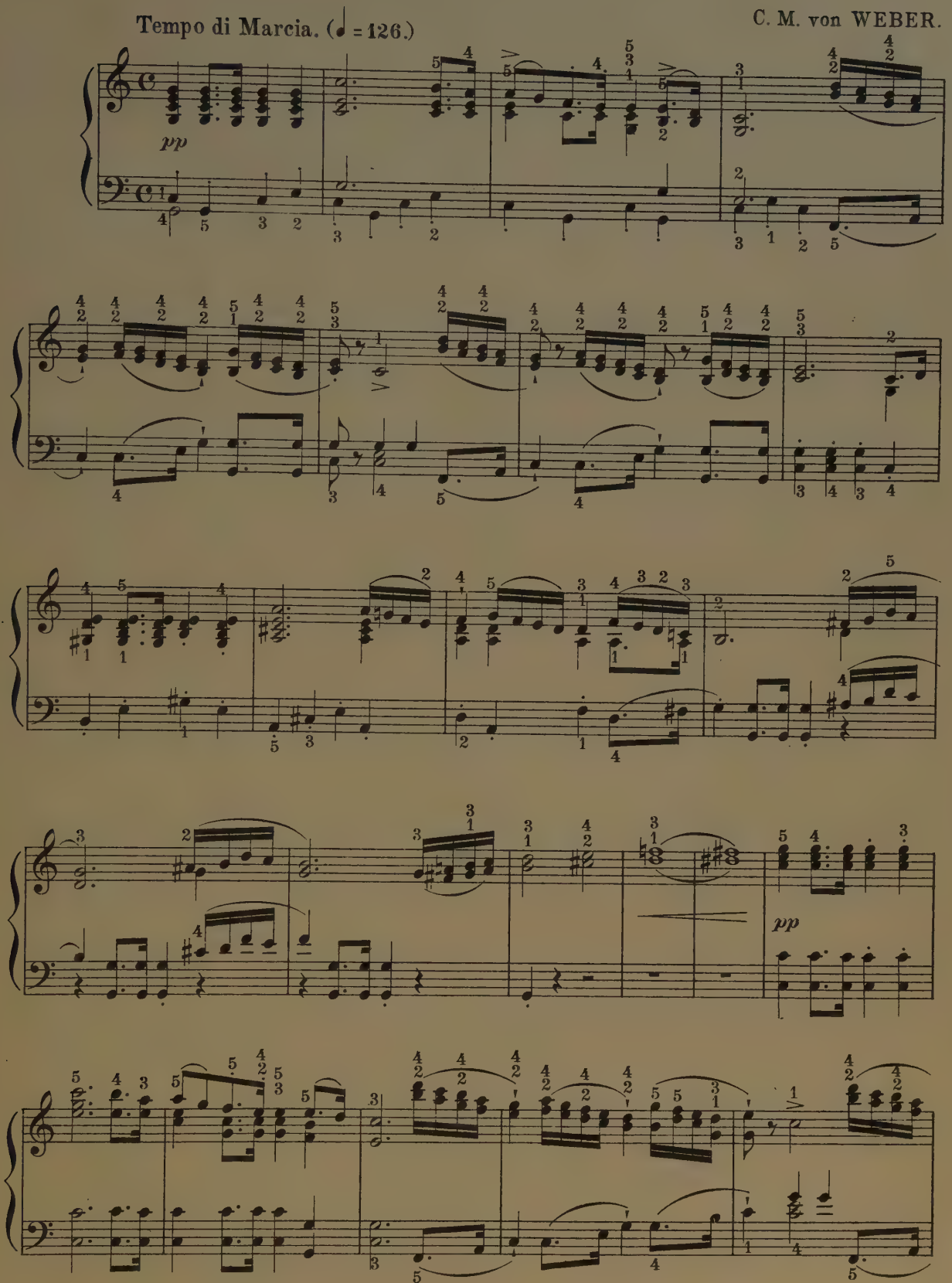
The whole of this tone-poem being somewhat lengthy the accompanying selection commences with the March,— "Hark! what are these sounds from afar," etc

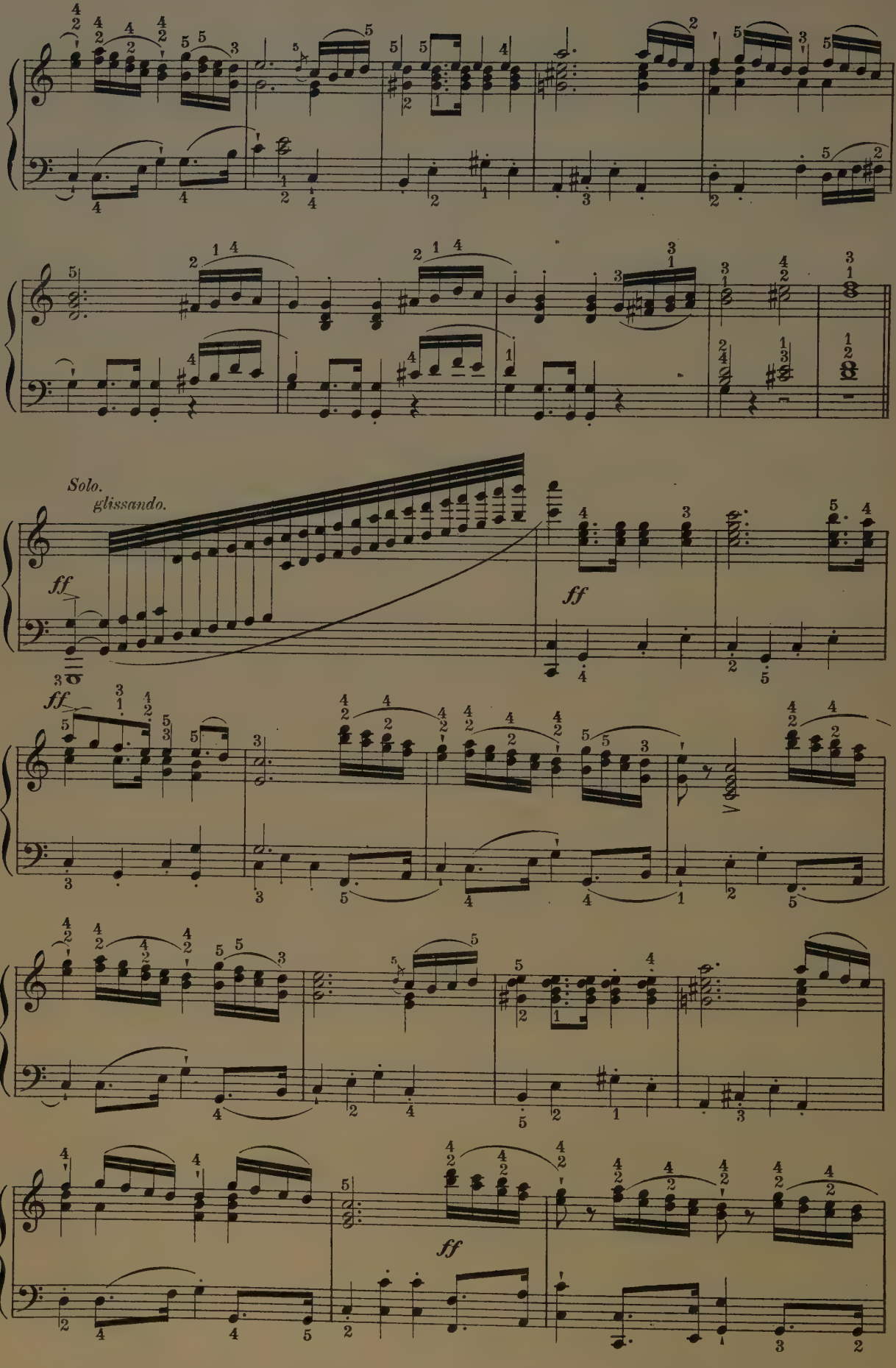
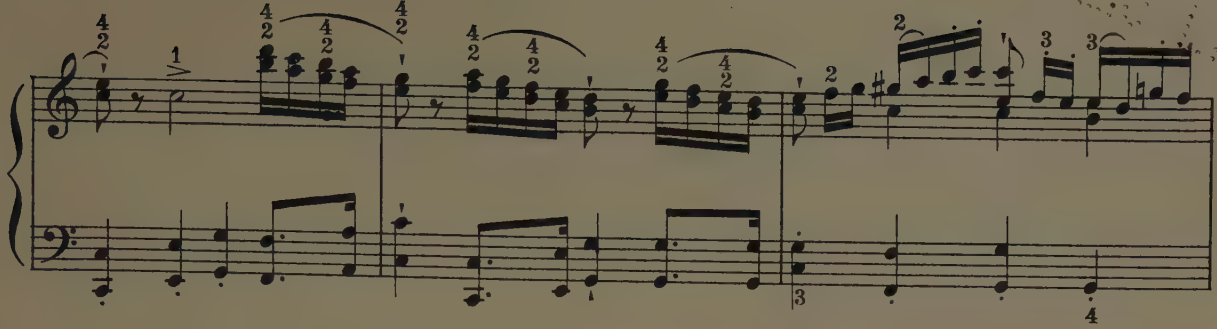
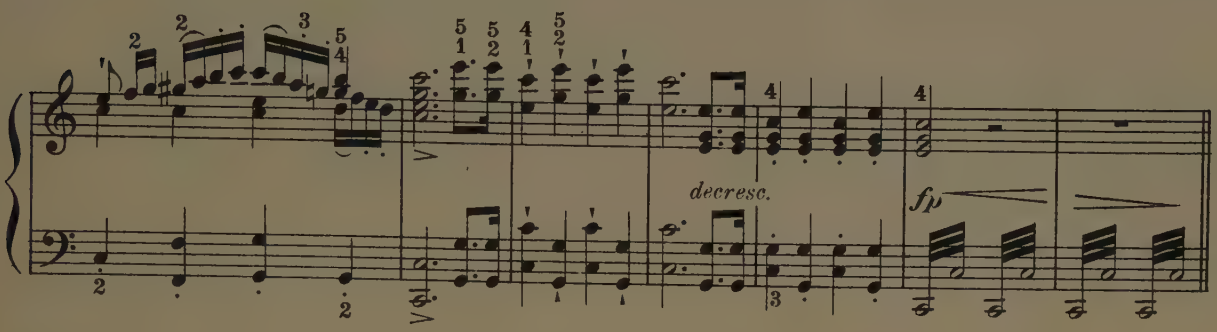
March and Finale

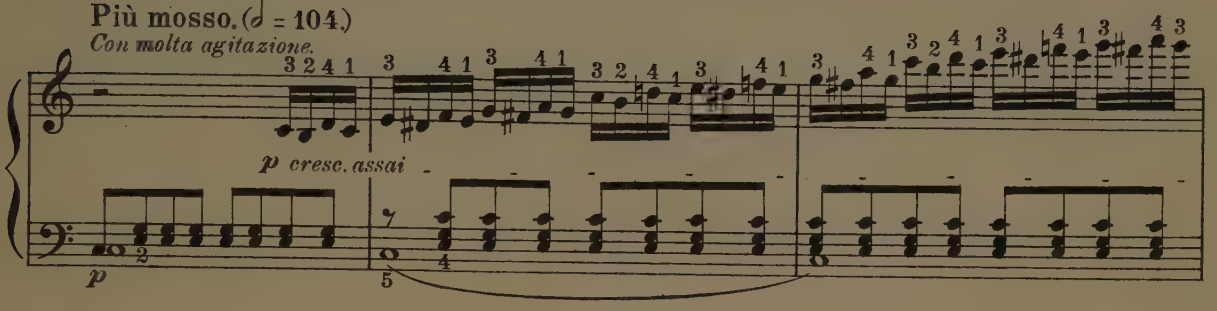
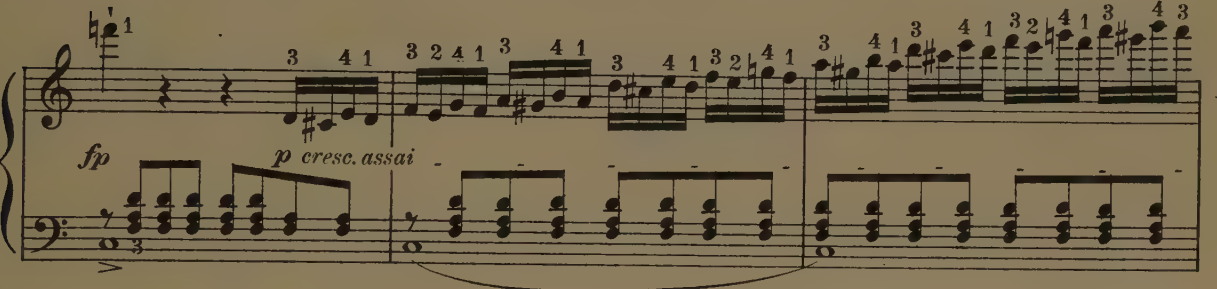
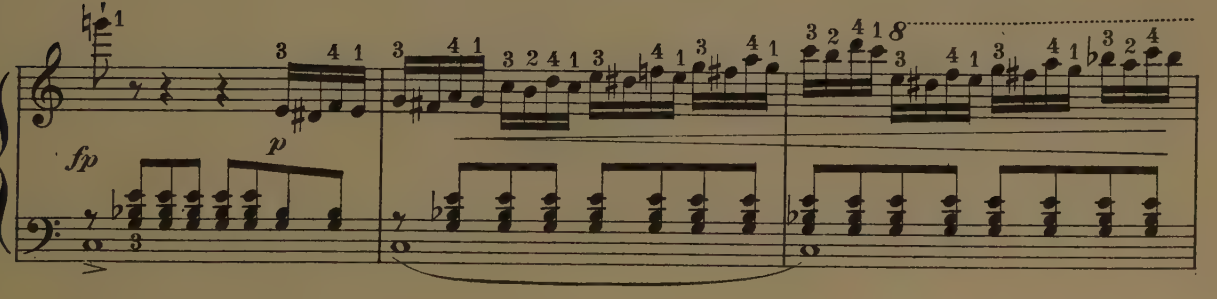
FROM

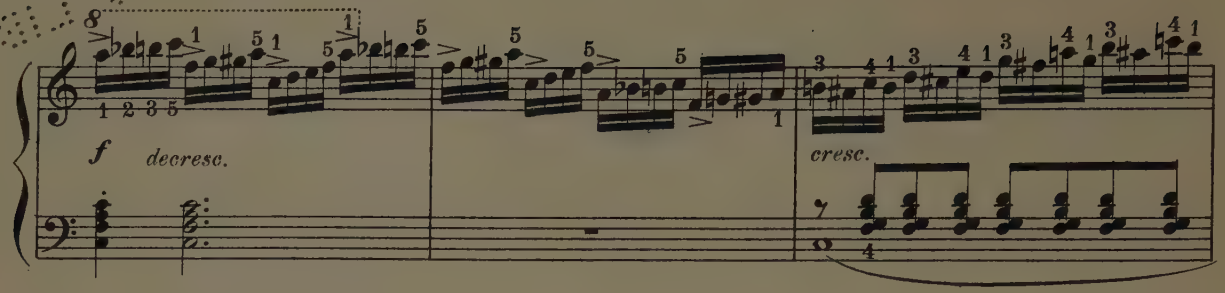
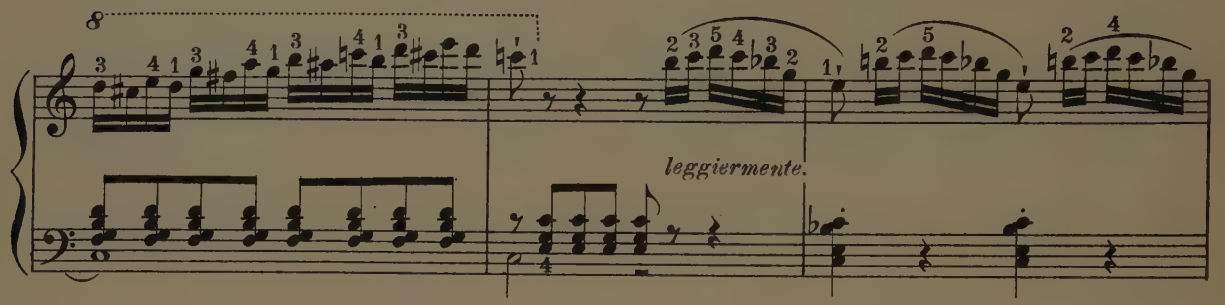
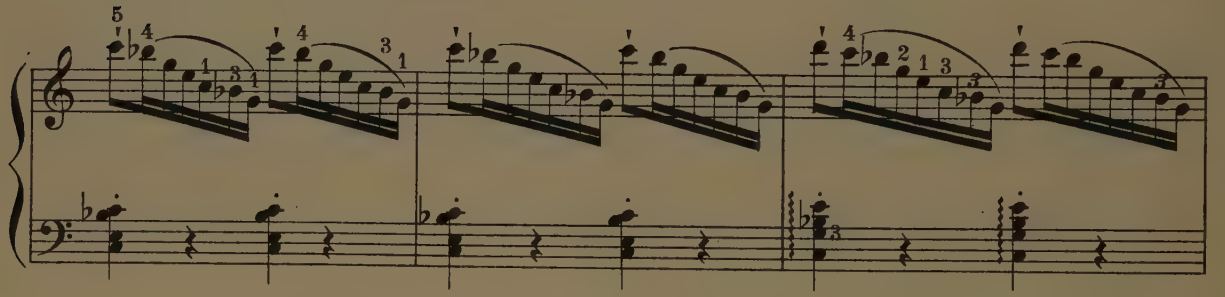
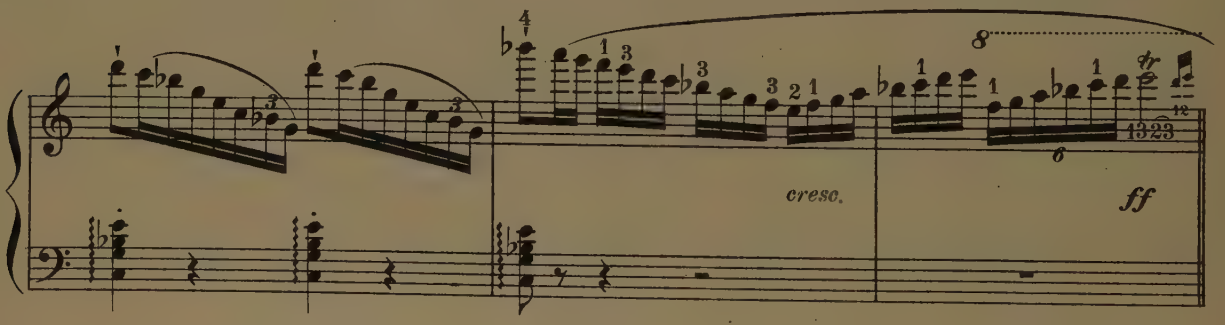
CONCERTSTÜCK Op.79.

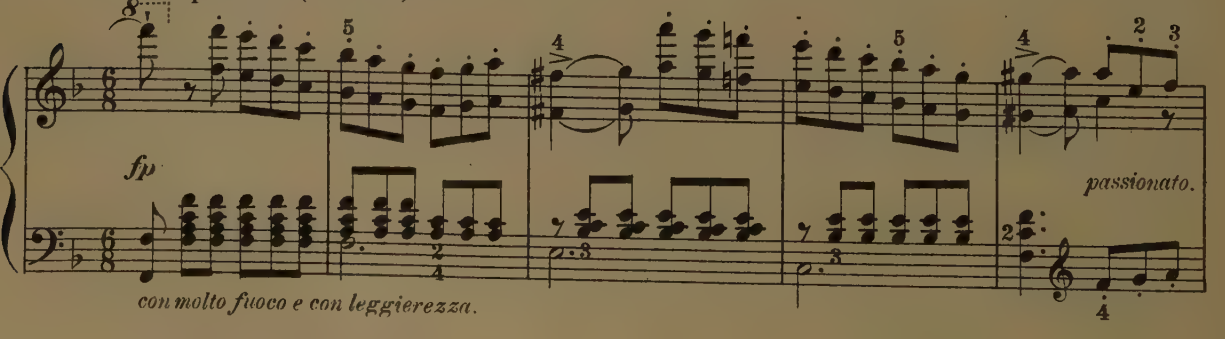
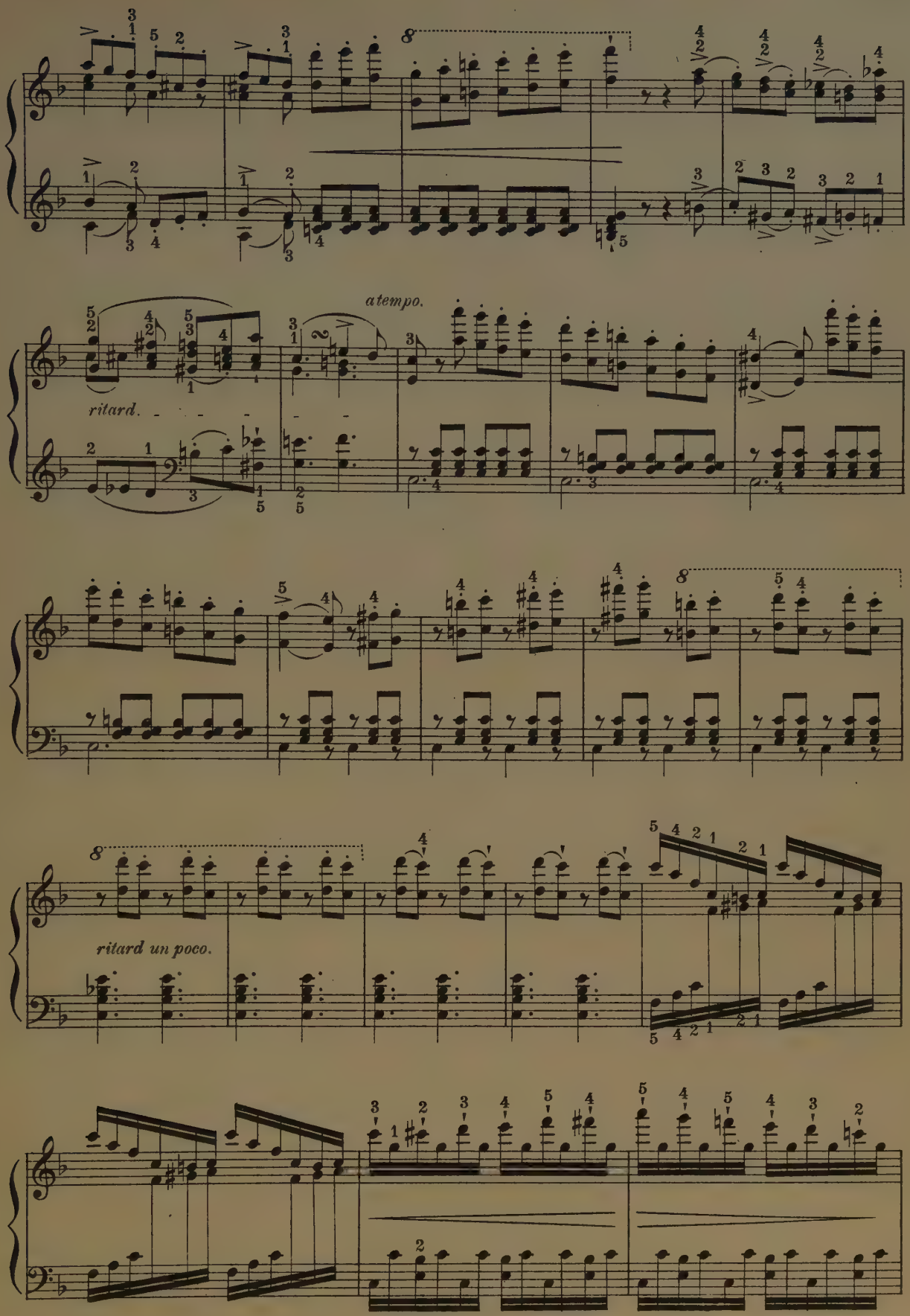
C. M. von WEBER.

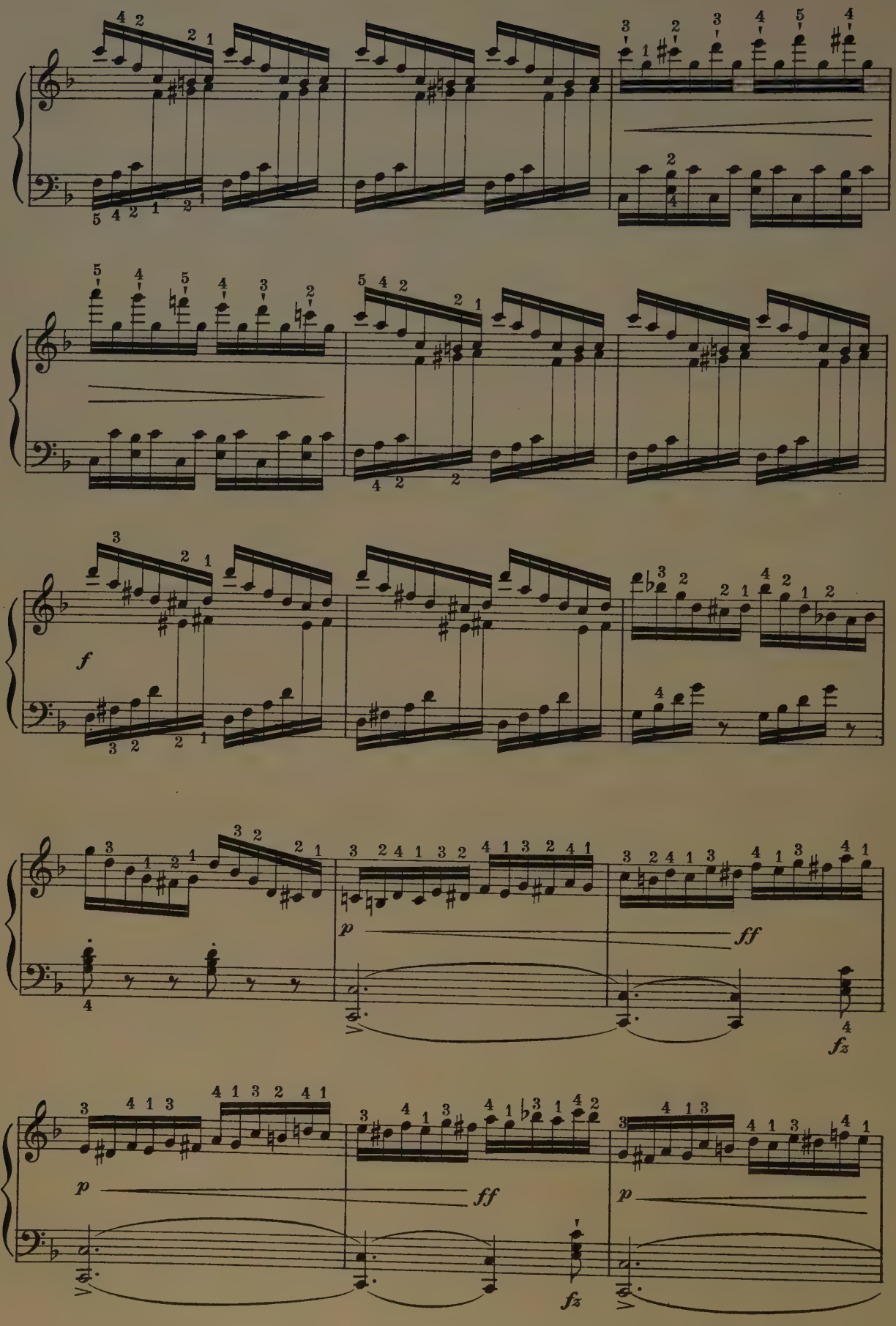


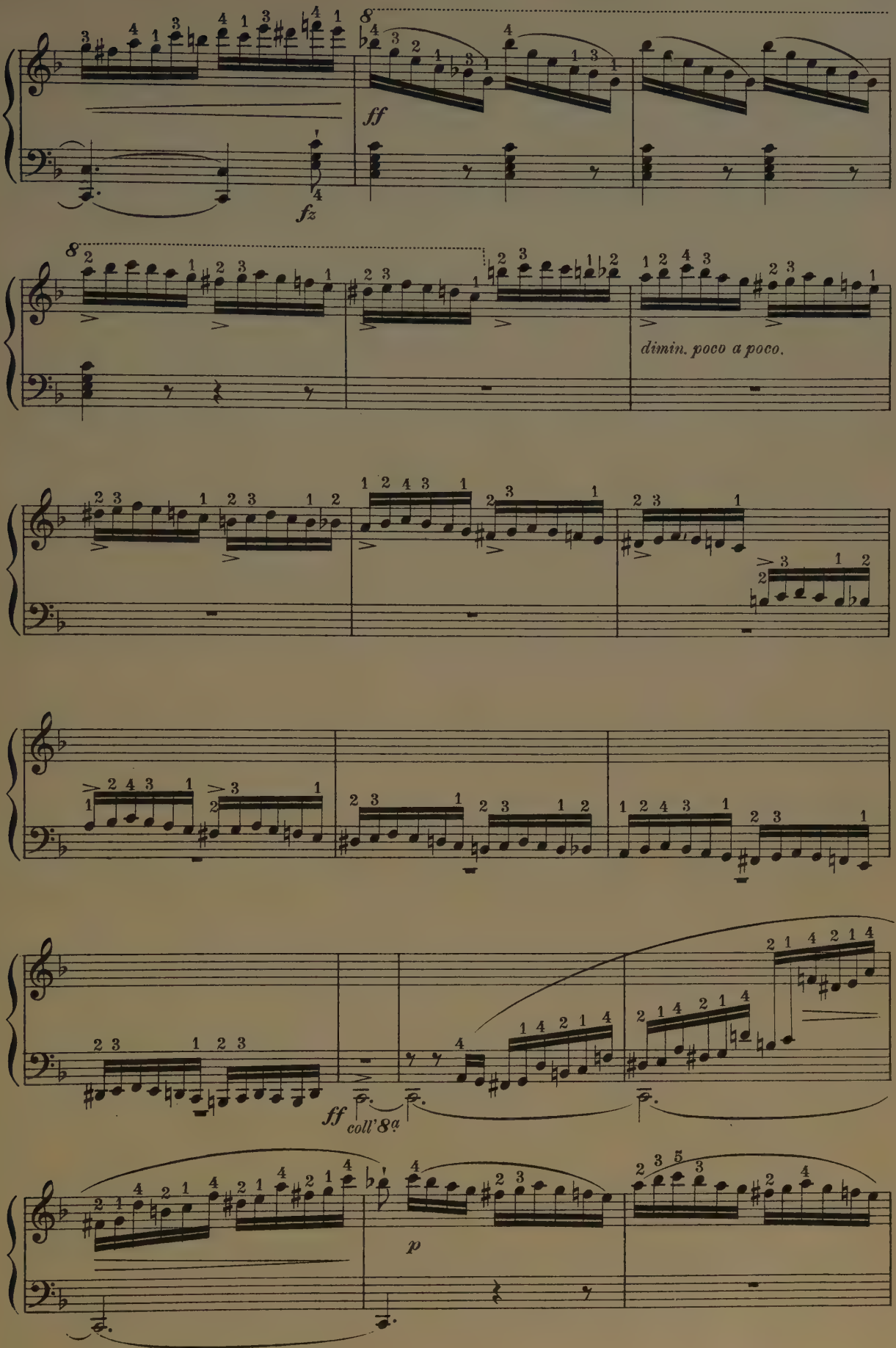

Solo.
glissando.
ff
ff
ff
ff
ff

Più mosso. (𝅗𝅥 = 104.)

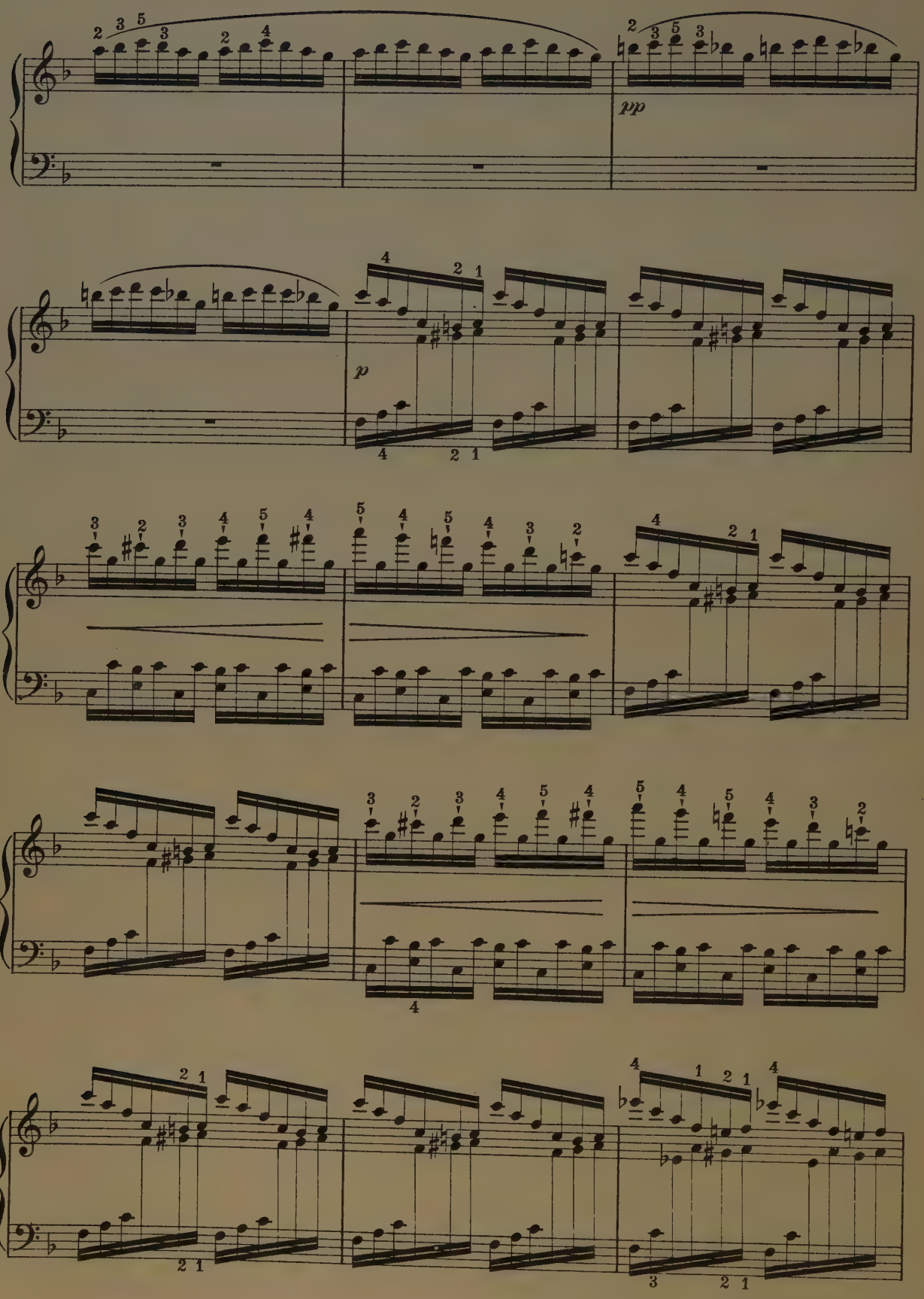
Con molta agitazione.



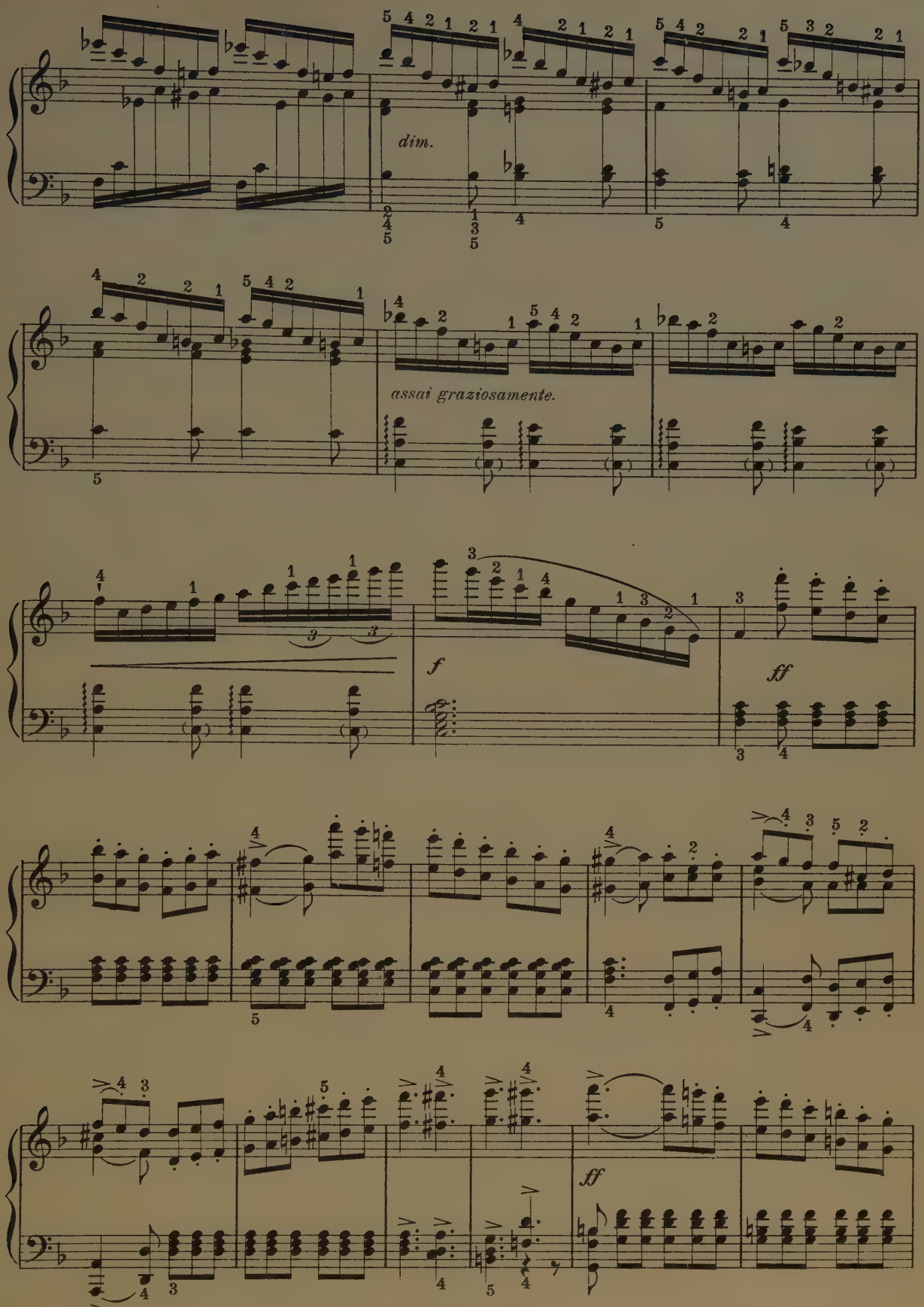


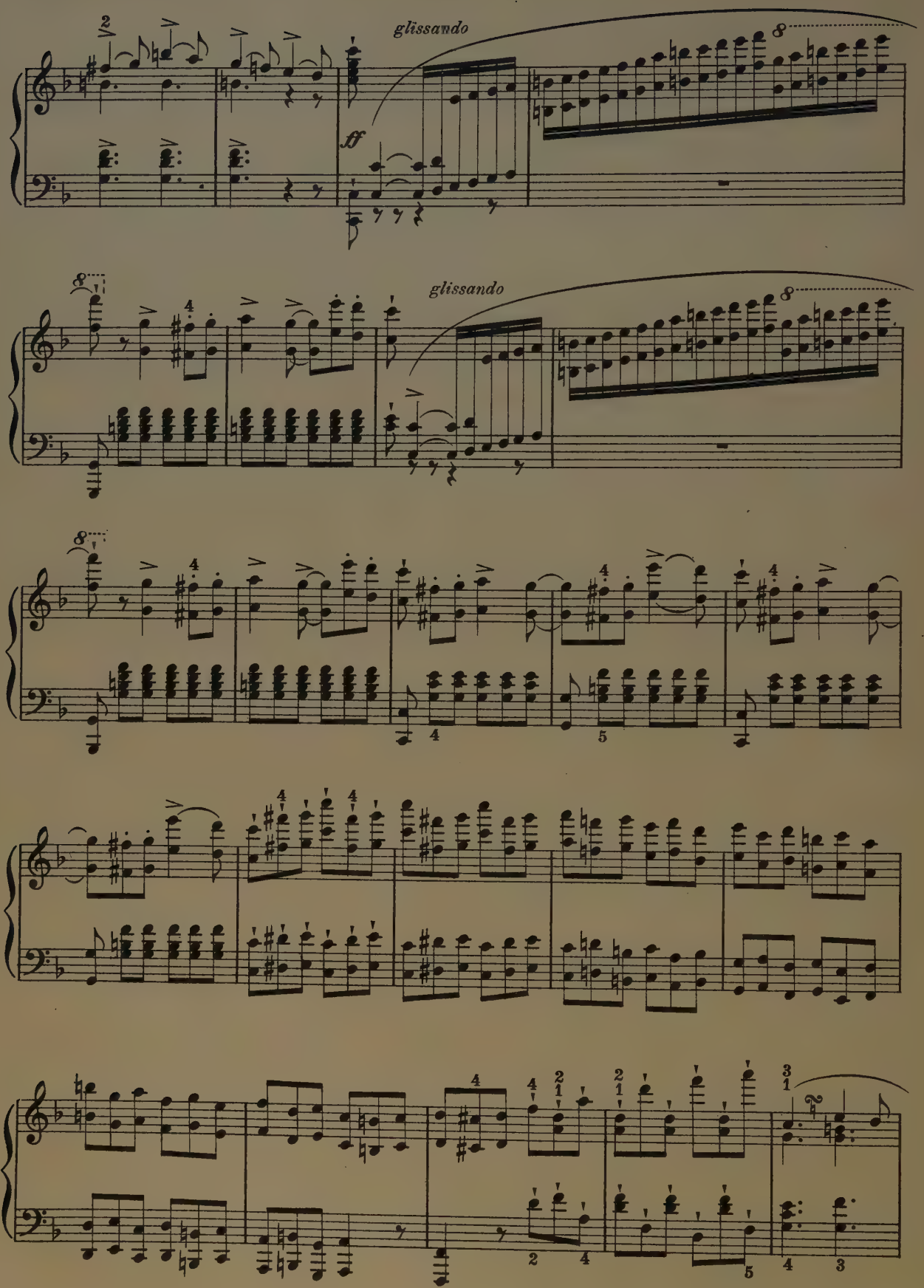
Assai presto. (♩. = 132.)


a tempo.
ritard.
ritard un poco.

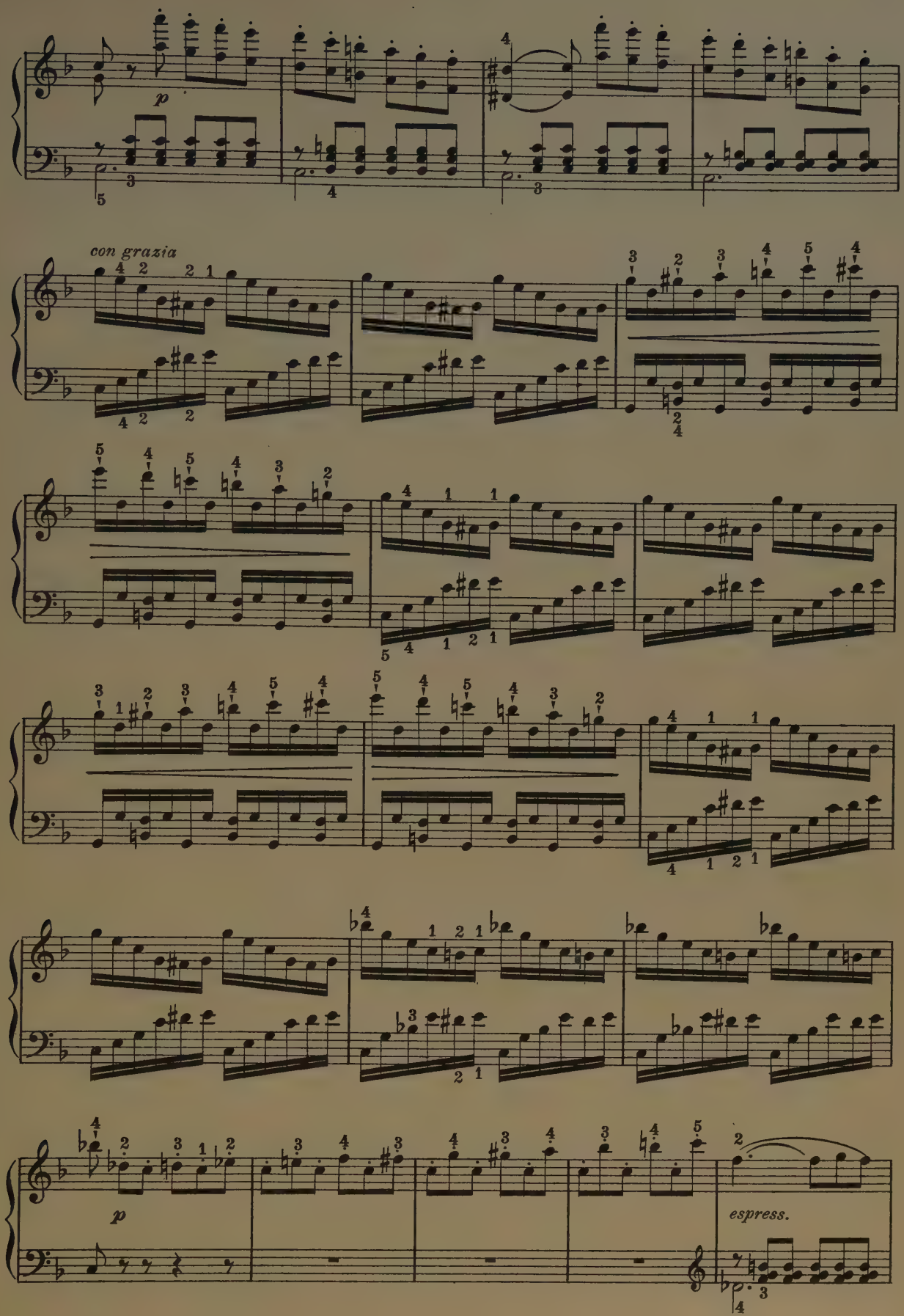

f
p
ff
fz
p
ff
fz
p

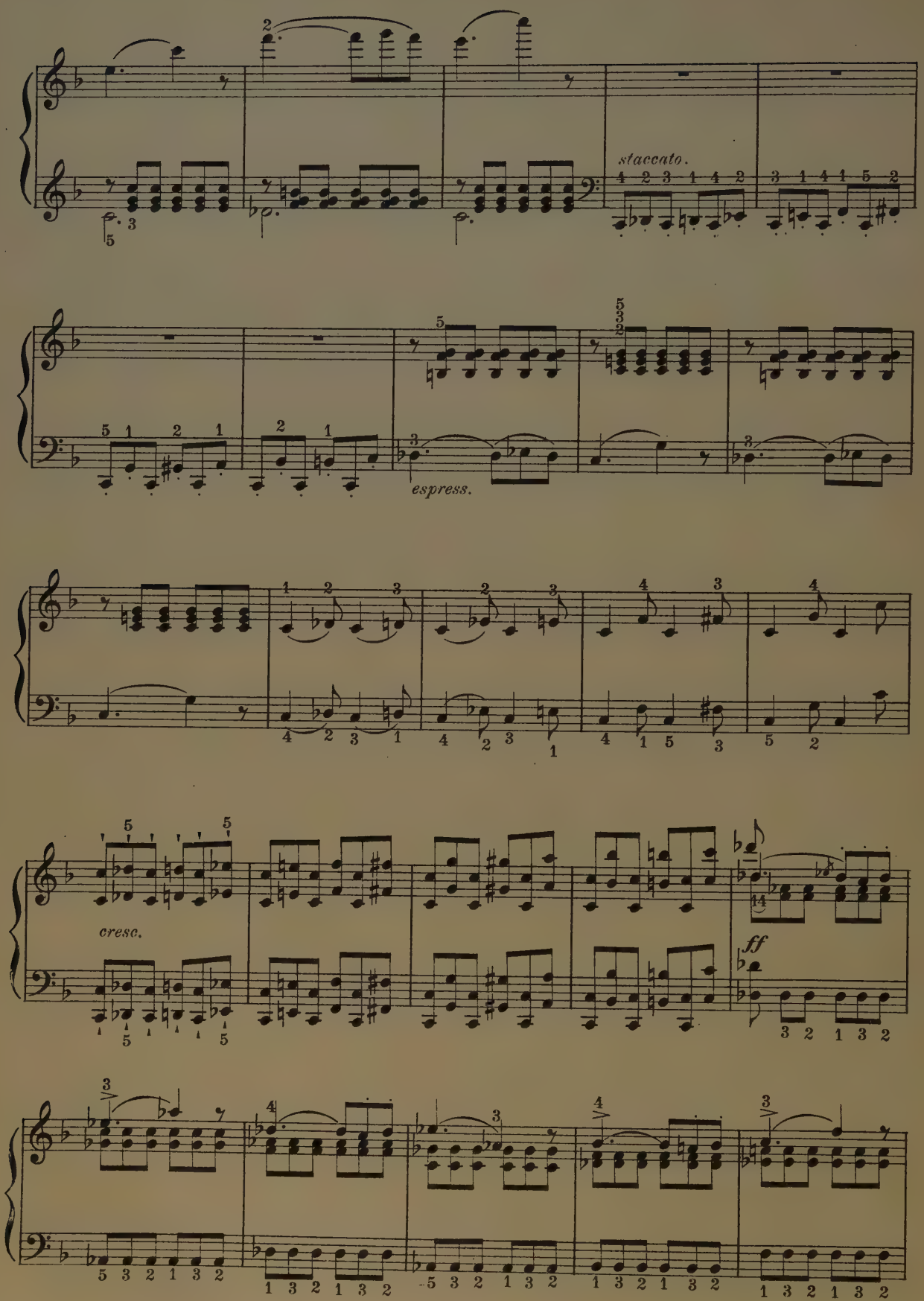

8
ff
fz
8
dimin. poco a poco.
ff
coll'8a
p

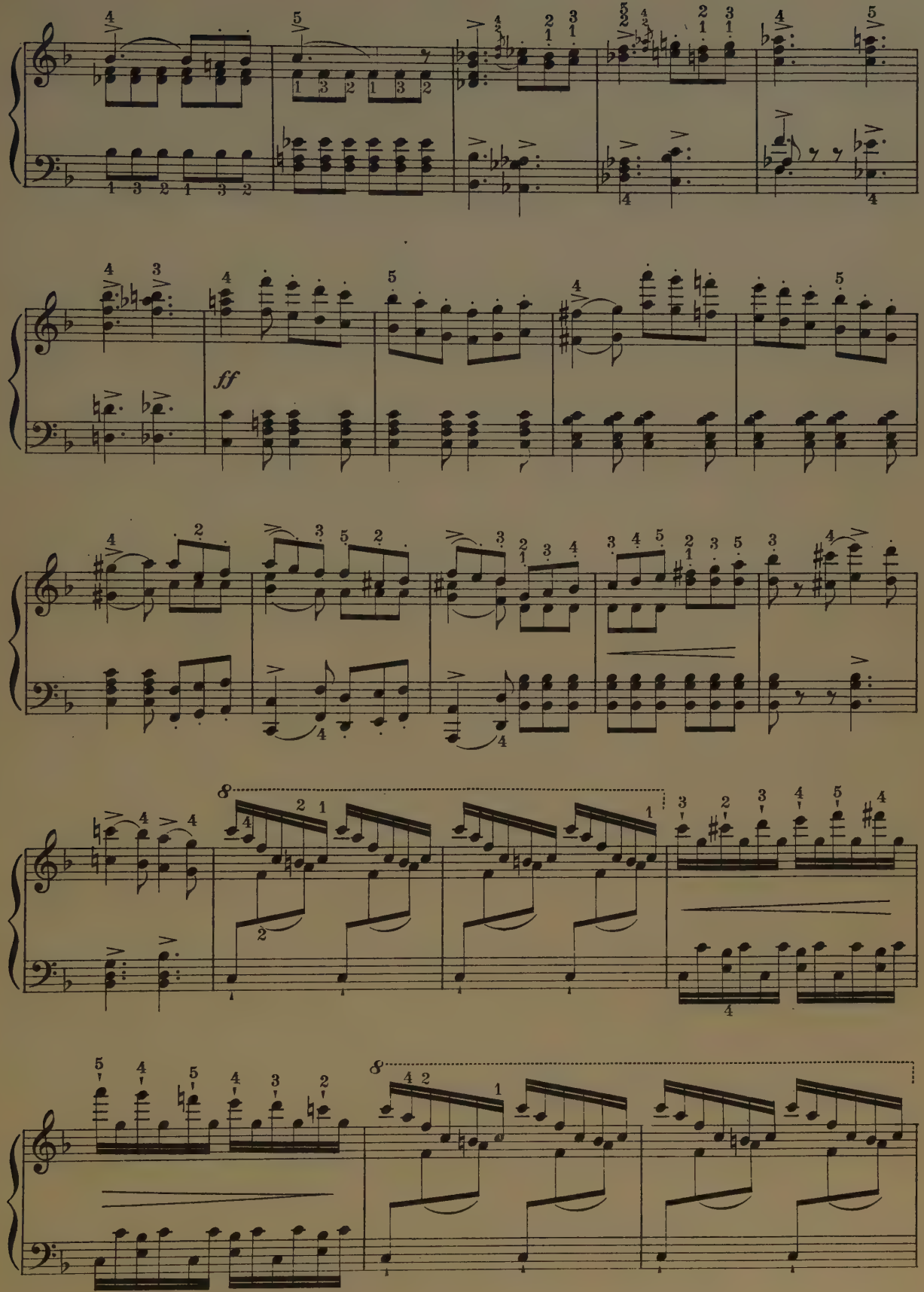

pp
p

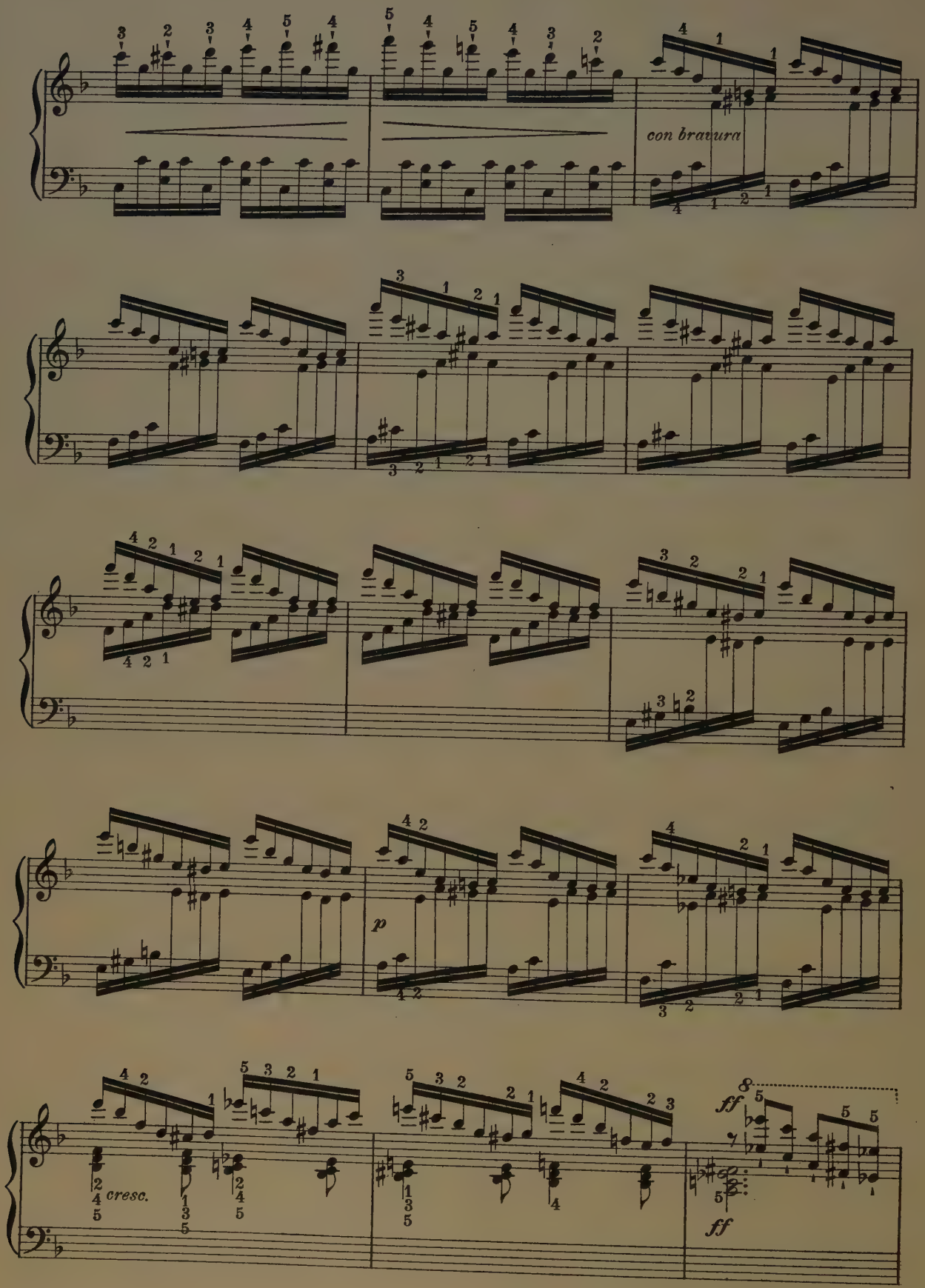

dim.
assai graziosamente.
f
ff
ff

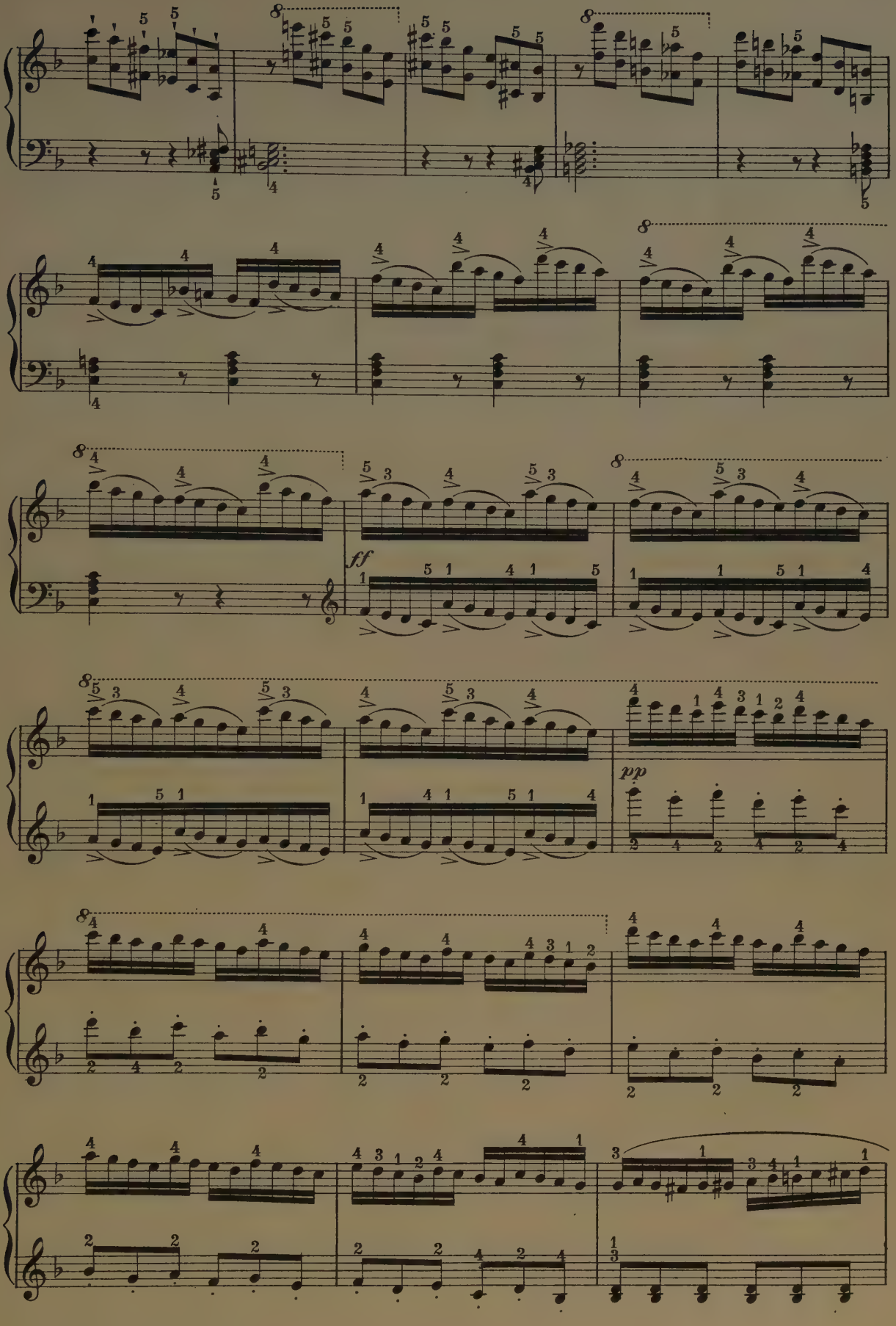

glissando
ff
8
glissando
8

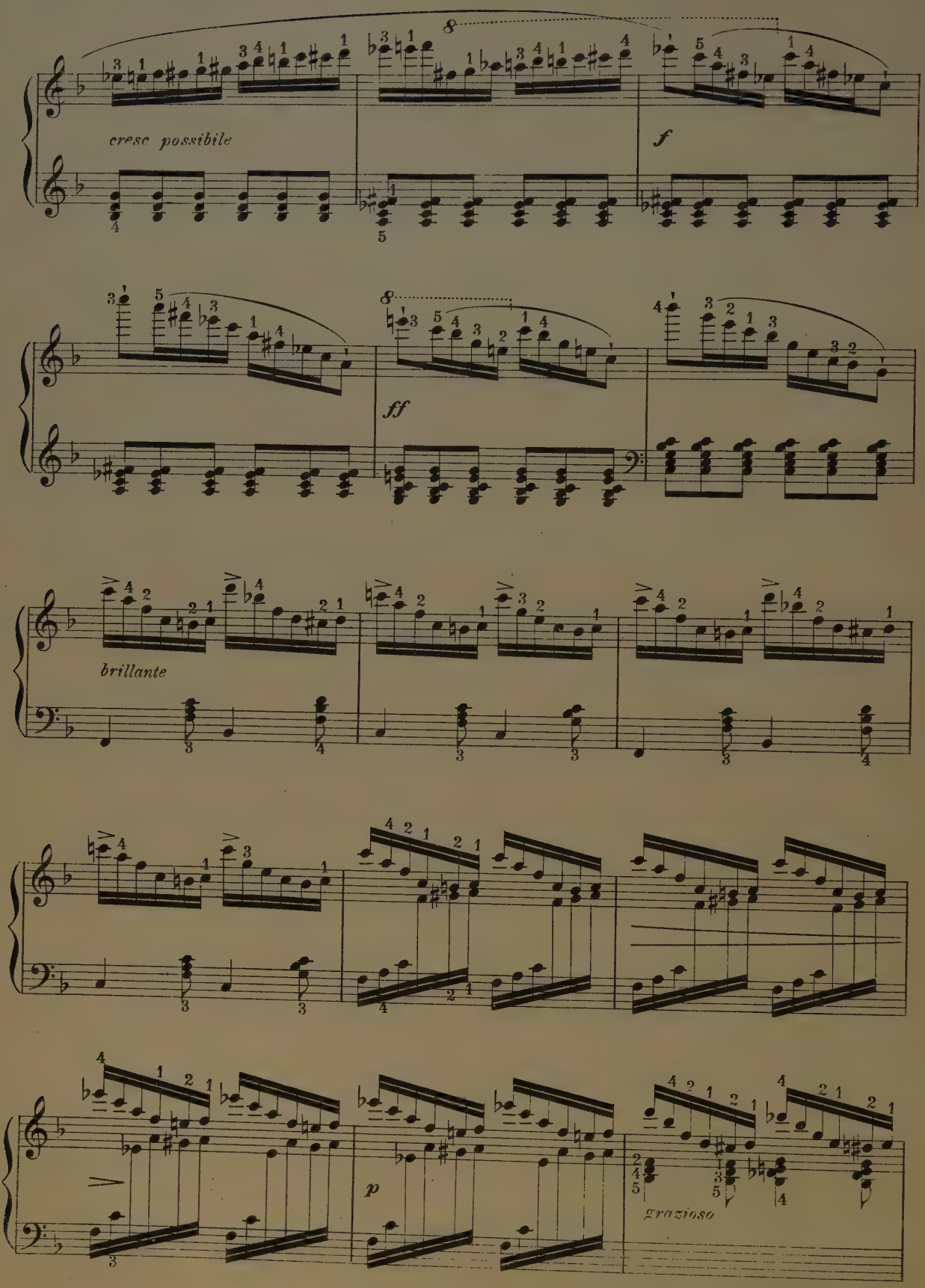

p
con grazia
p
espress.

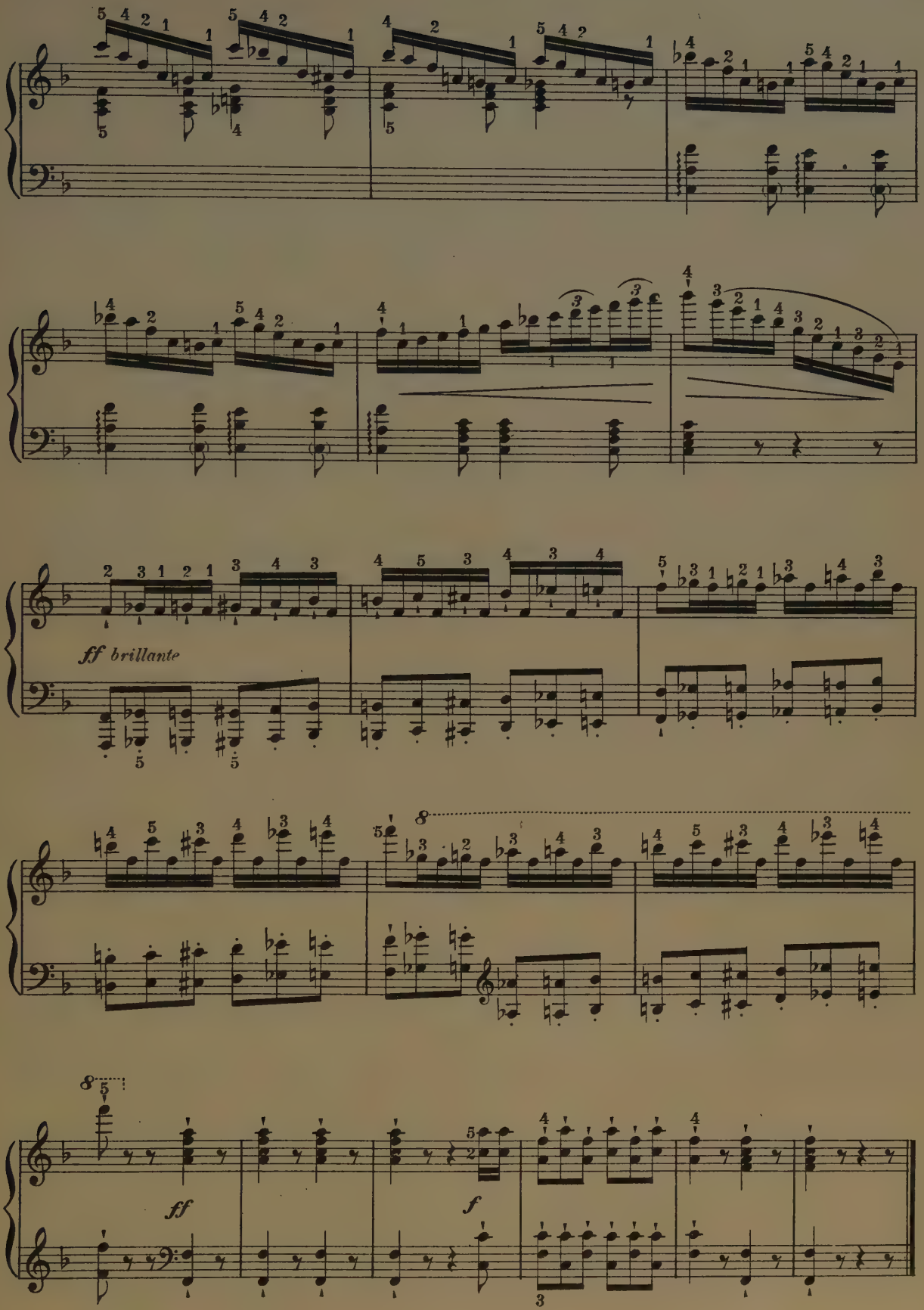

staccato.
espress.
cresc.
ff


ff
8
8


con bravura
p
cresc.
ff
ff


ff
pp


cresc possibile
f
ff
brillante
p
grazioso

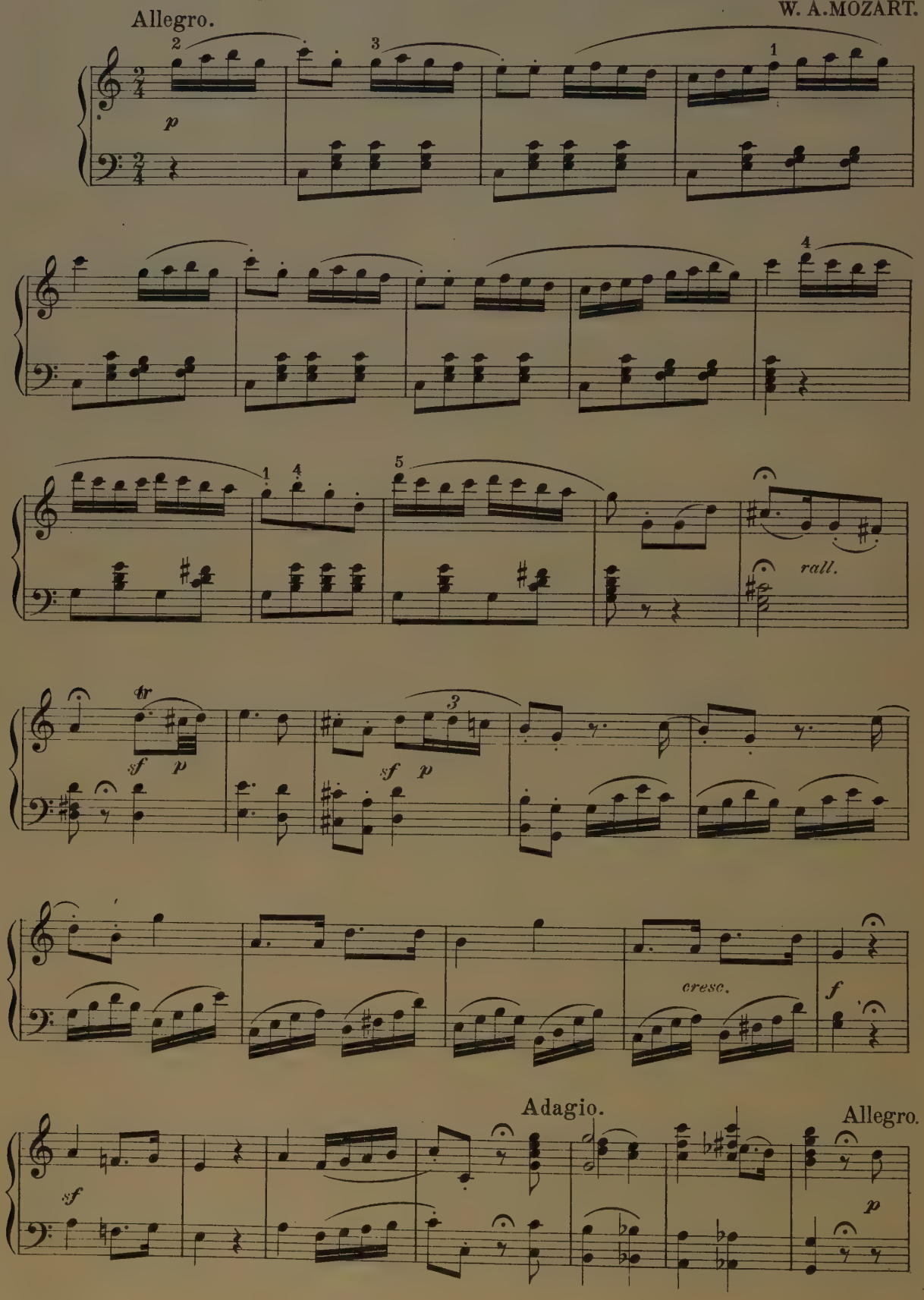

ff brillante
ff
f

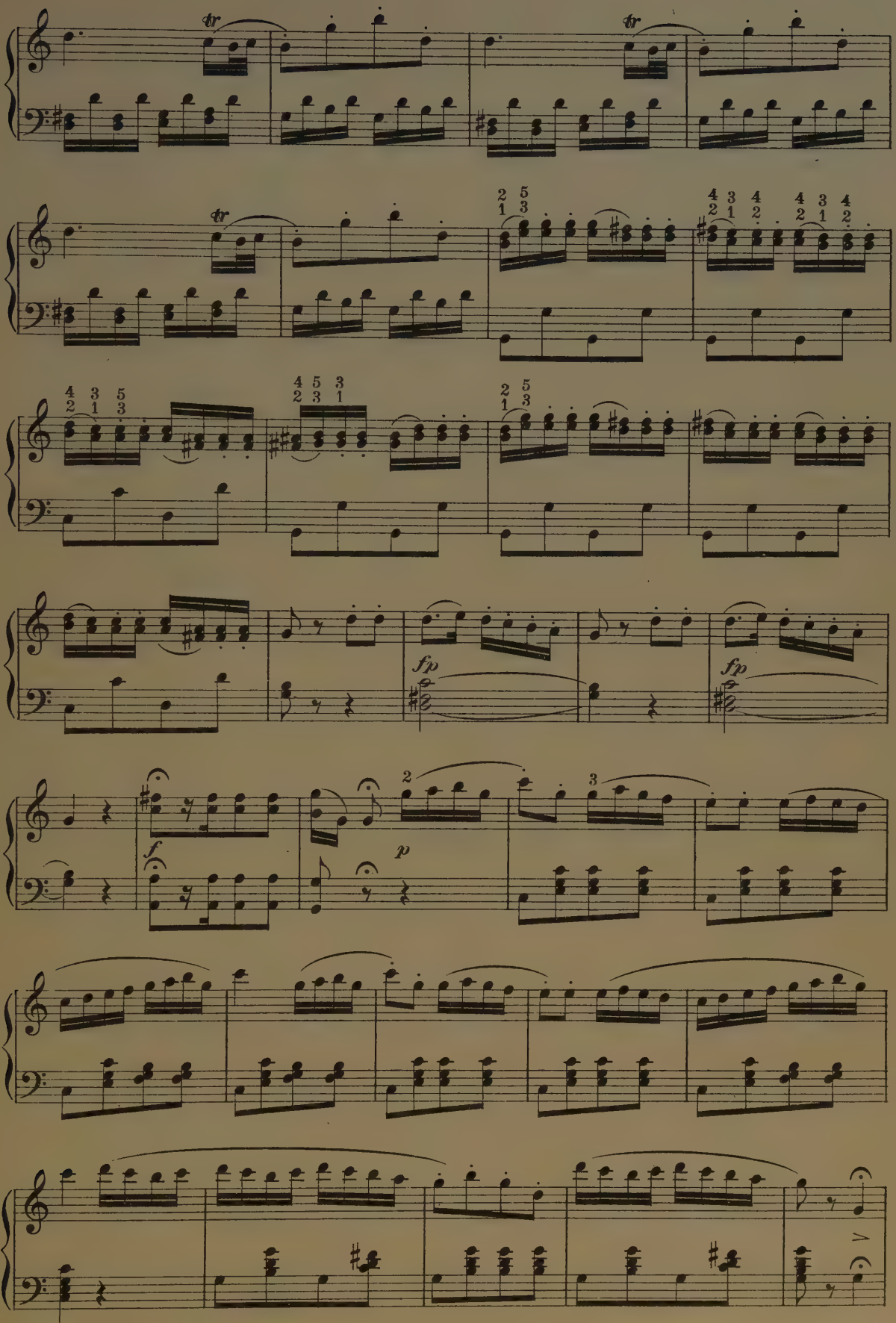
Duett "Vivat Bacchus."

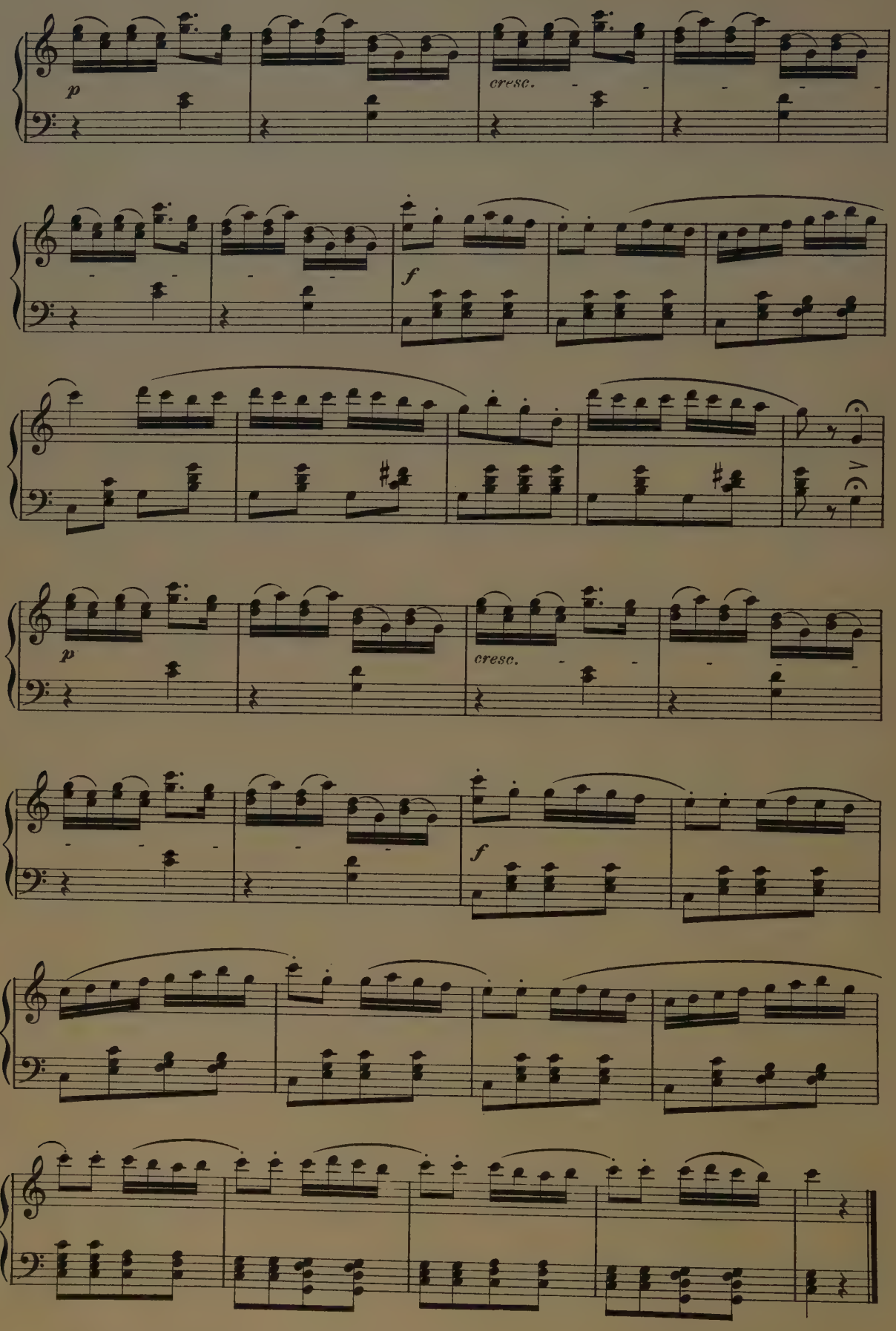
from the Opera 1 Die Entführung aus dem Sera

THE ELOPEMENT FROM THE SERAGLIO.

W. A. MOZART.



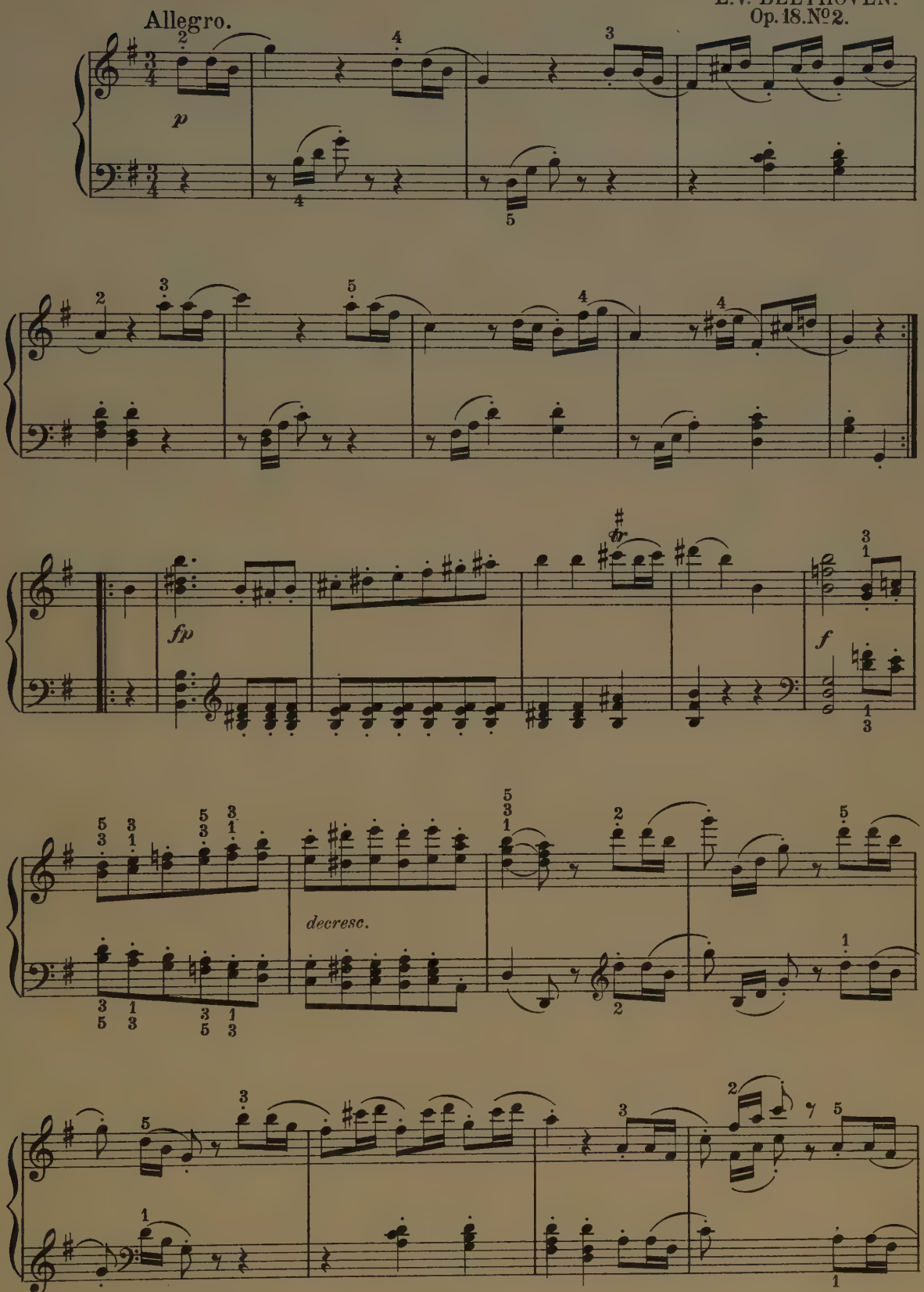

tr
tr
tr
2 1 5 3
4 2 3 1 4 2
4 2 3 1 4 2
4 2 3 1 5 3
4 2 5 3 3 1
2 1 5 3
fp
fp
f
p
2
3

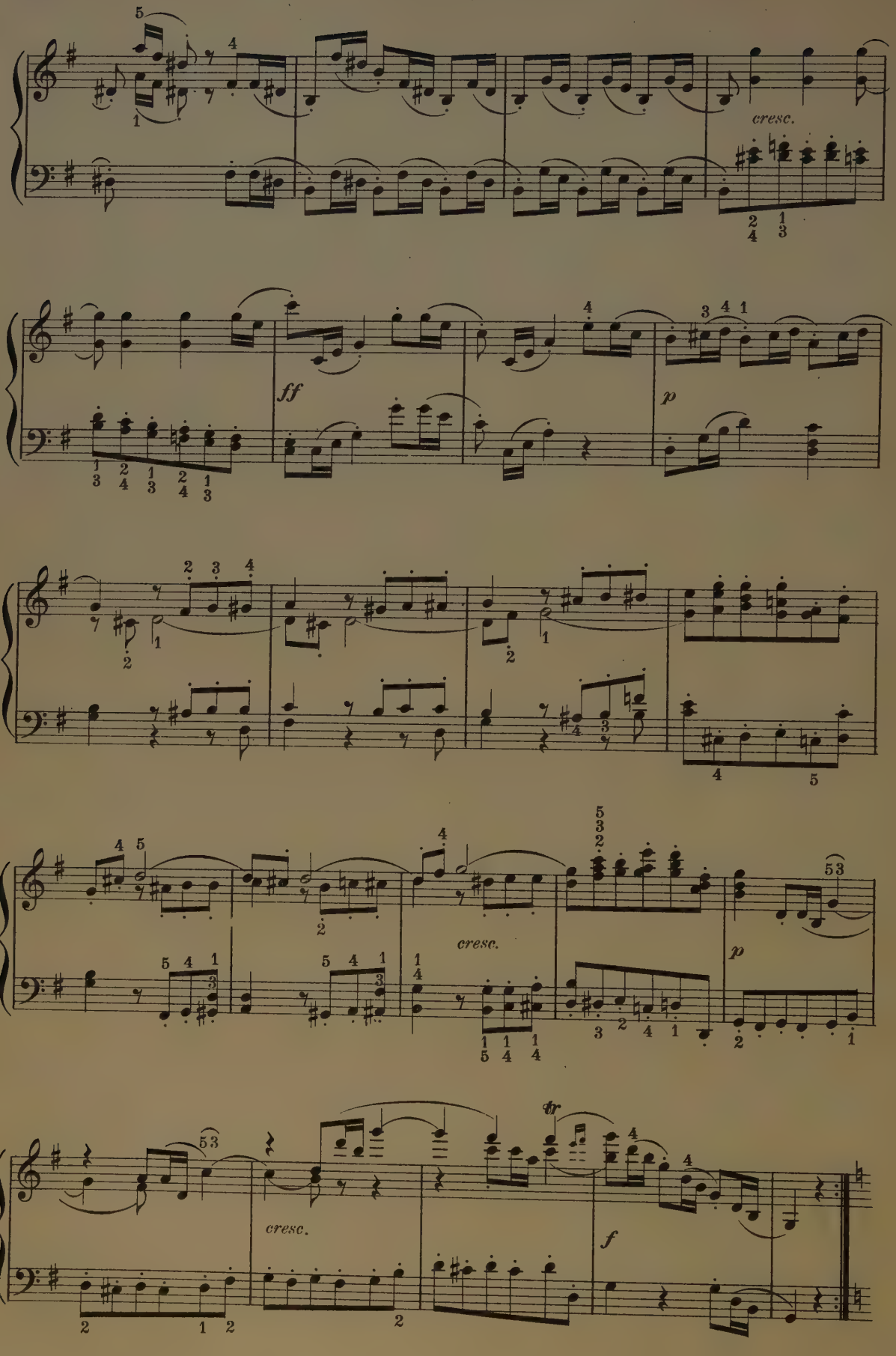

p
cresc.
f
p
cresc.
f

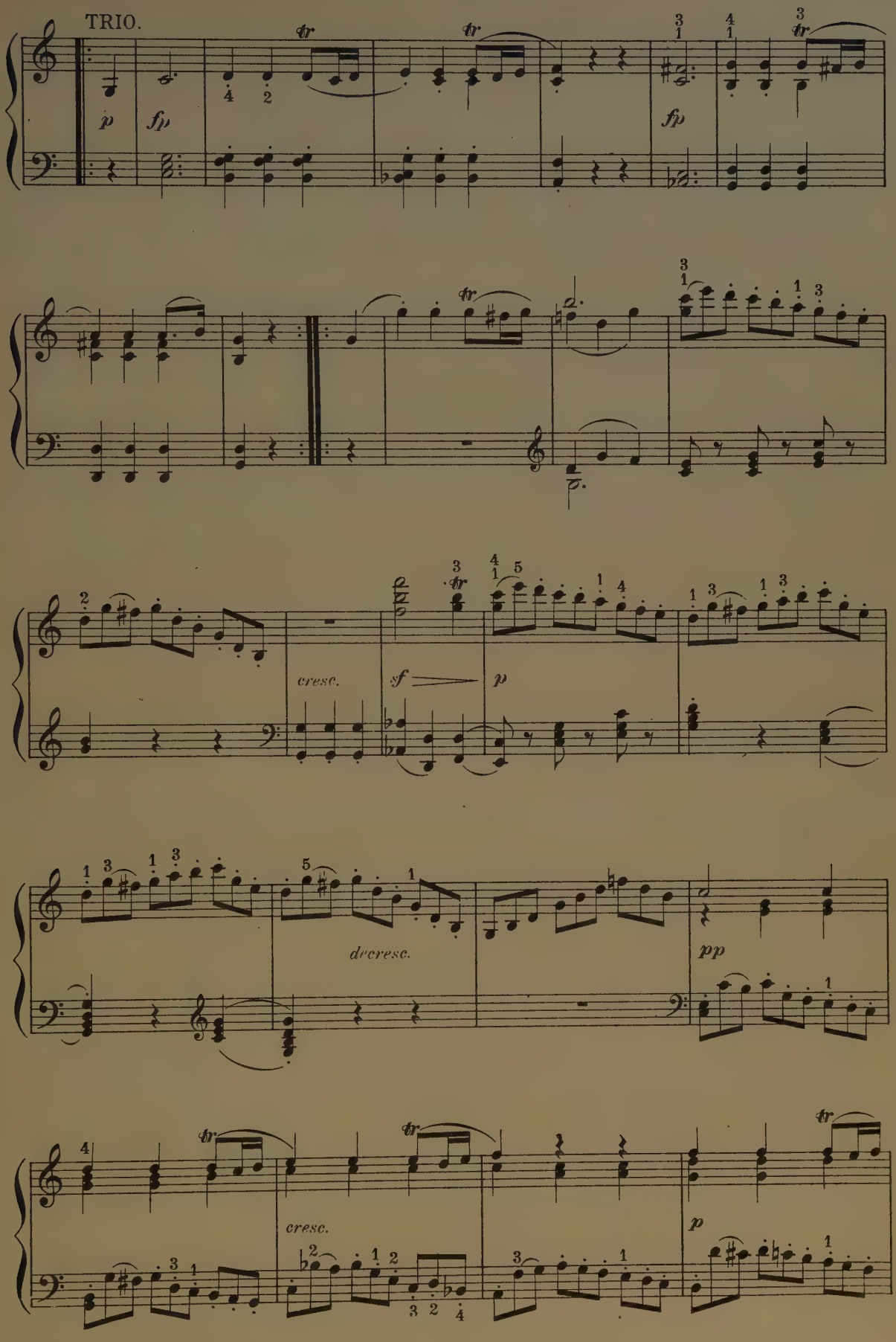
Scherzo

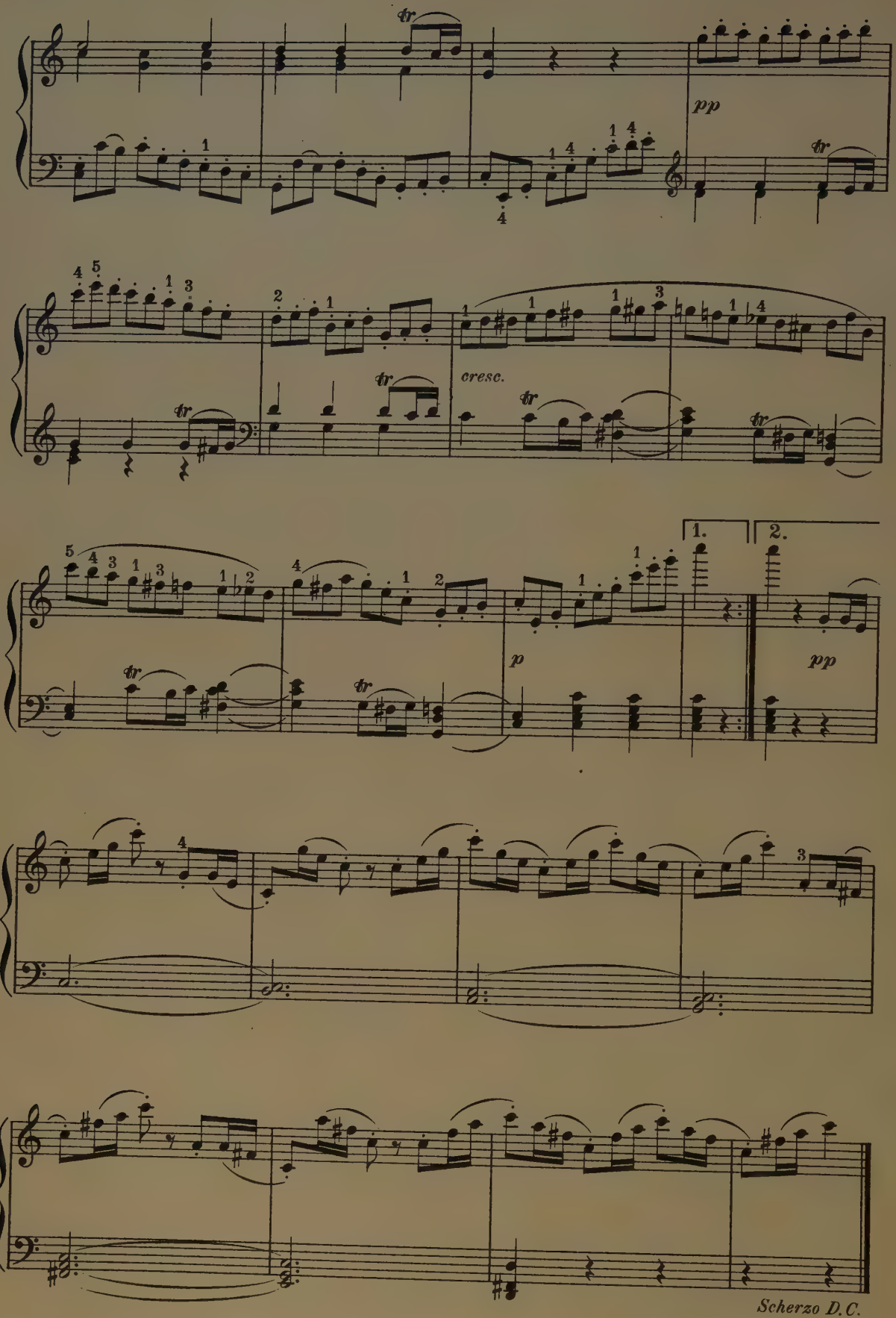
from the String Quartet in G major.

L.v. BEETHOVEN.
Op. 18. No 2.




cresc.
ff
p
cresc.
p
cresc.
tr
f

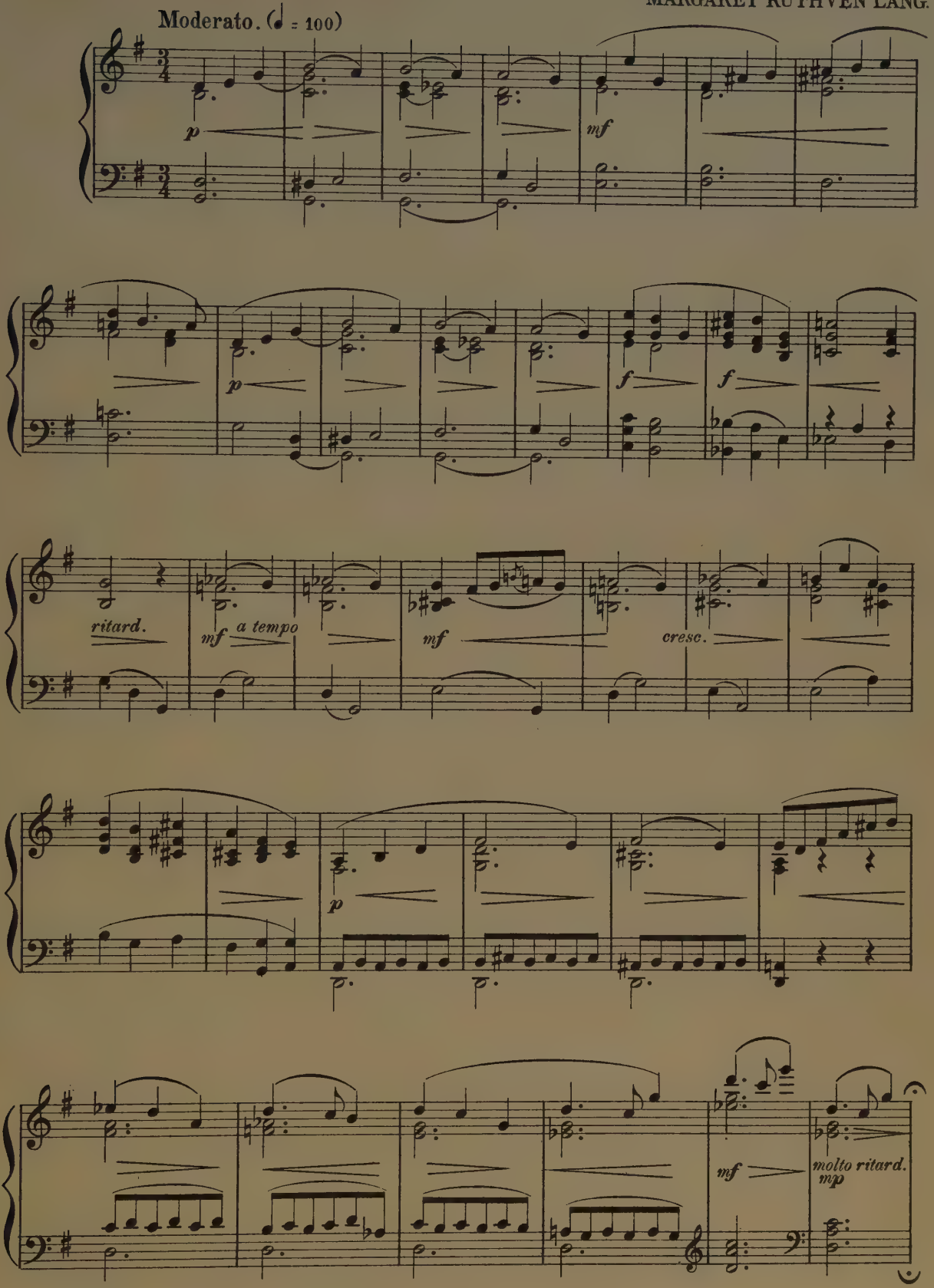

TRIO.
tr
p
fp
cresc.
sf
p
decresc.
pp
cresc.
p



Scherzo D.C.

Twilight.

MARGARET RUTHVEN LANG.



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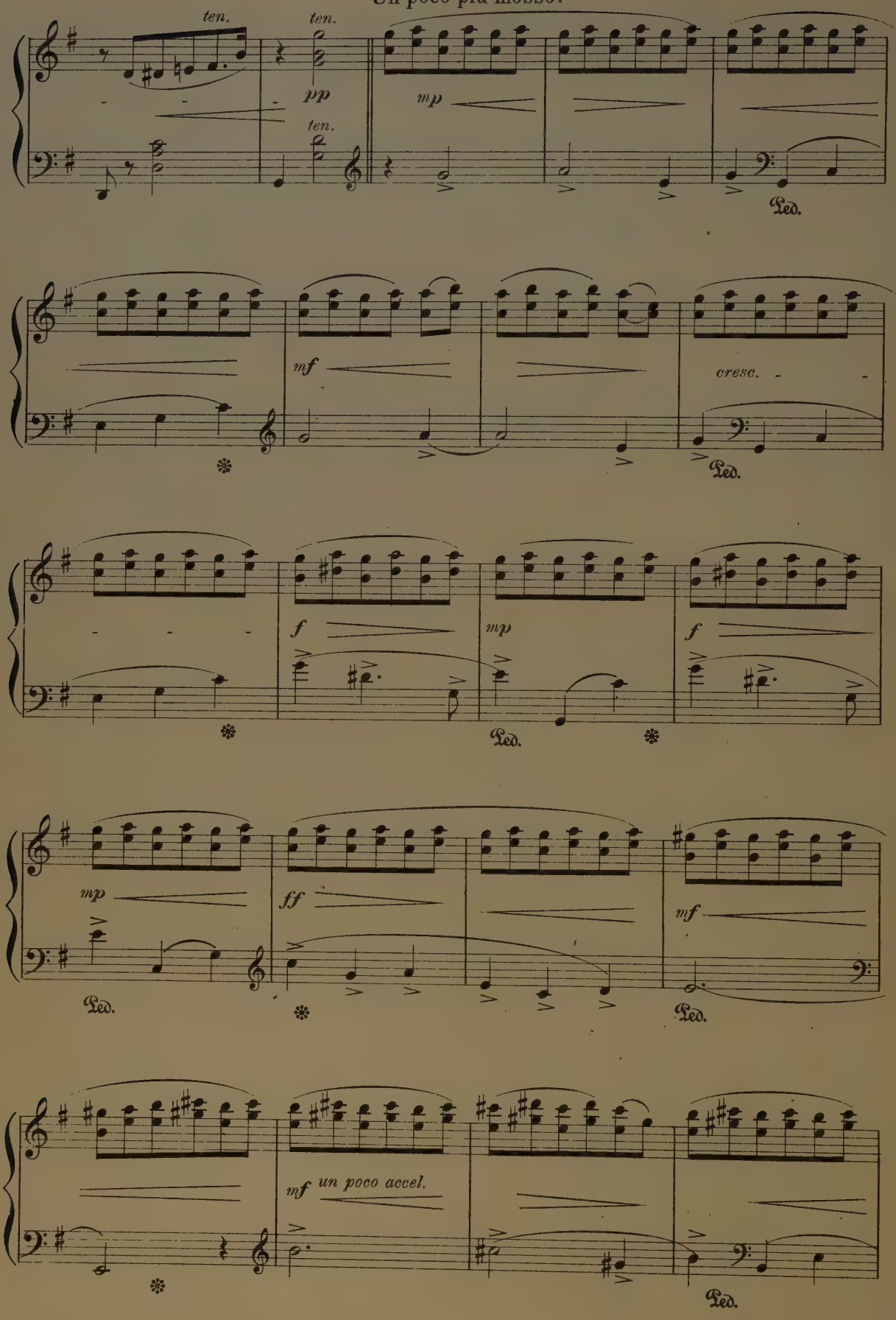
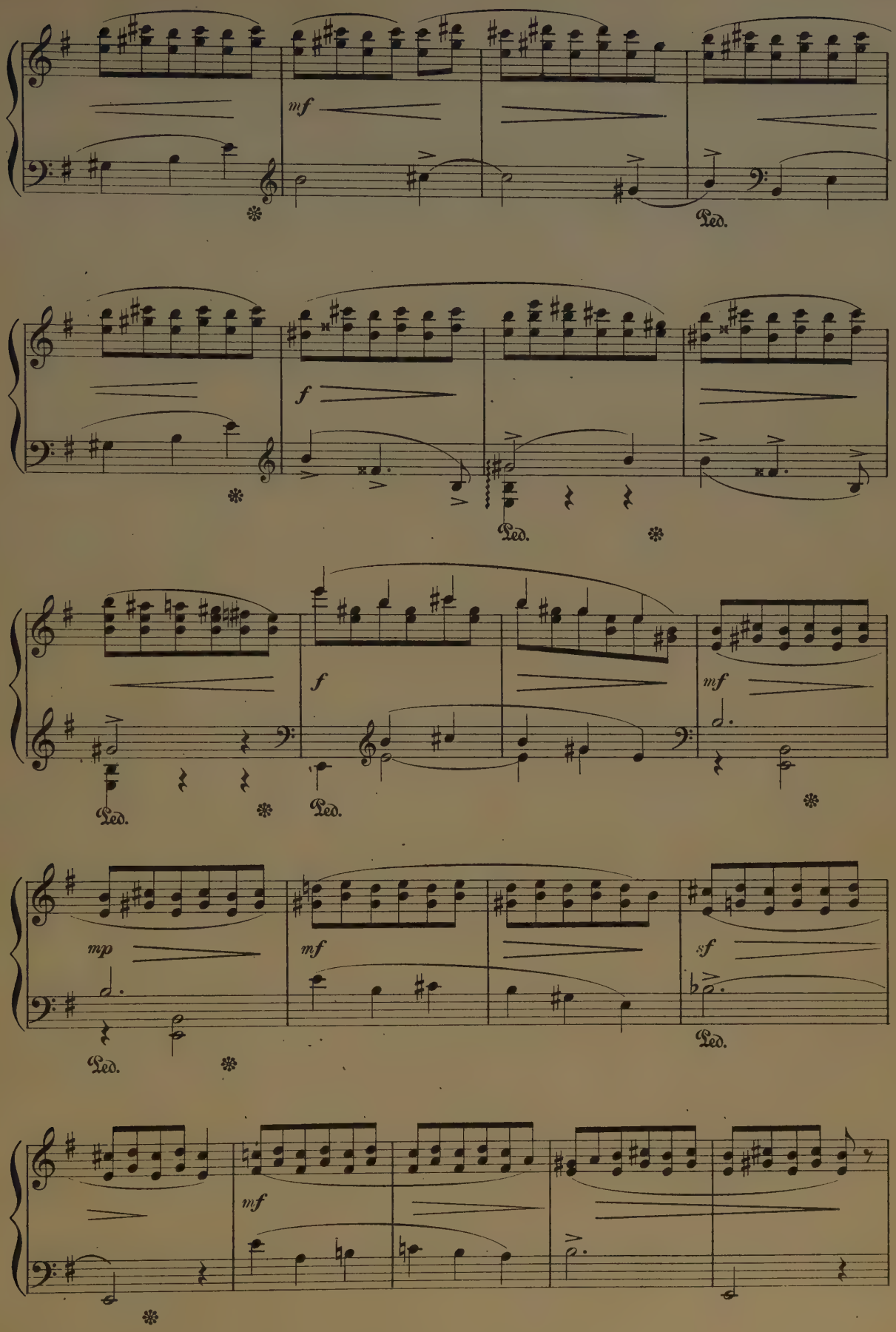
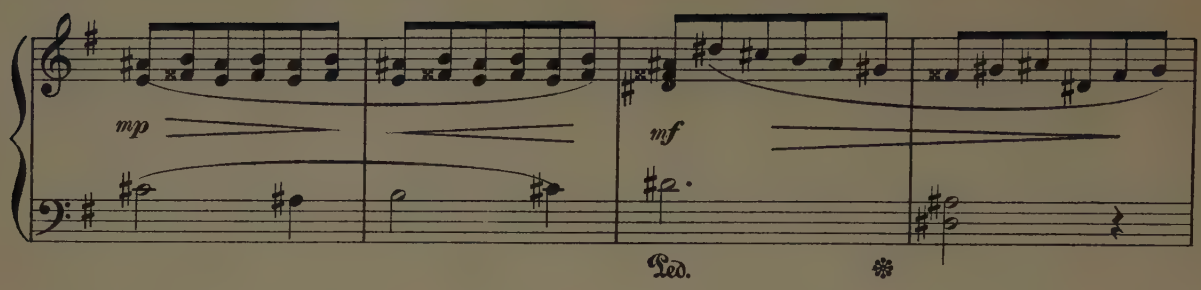
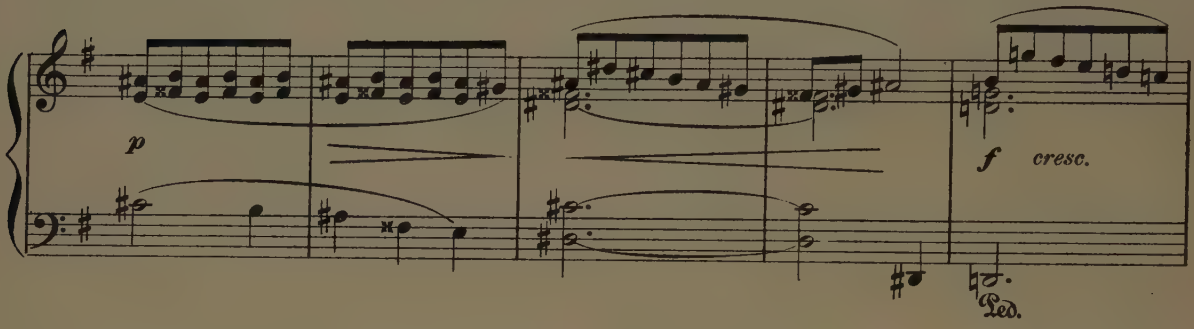
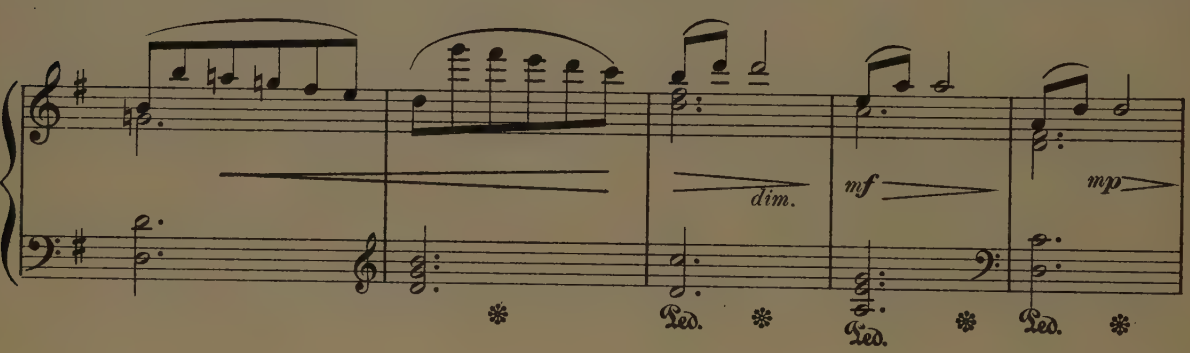
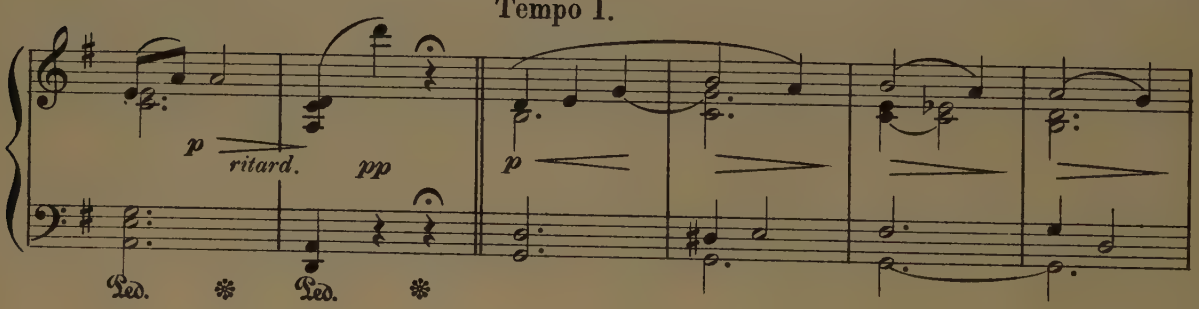
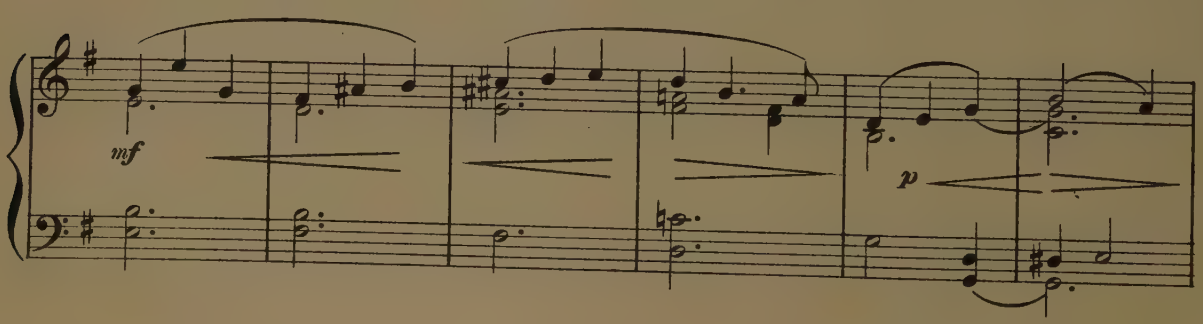
Un poco piu mosso.

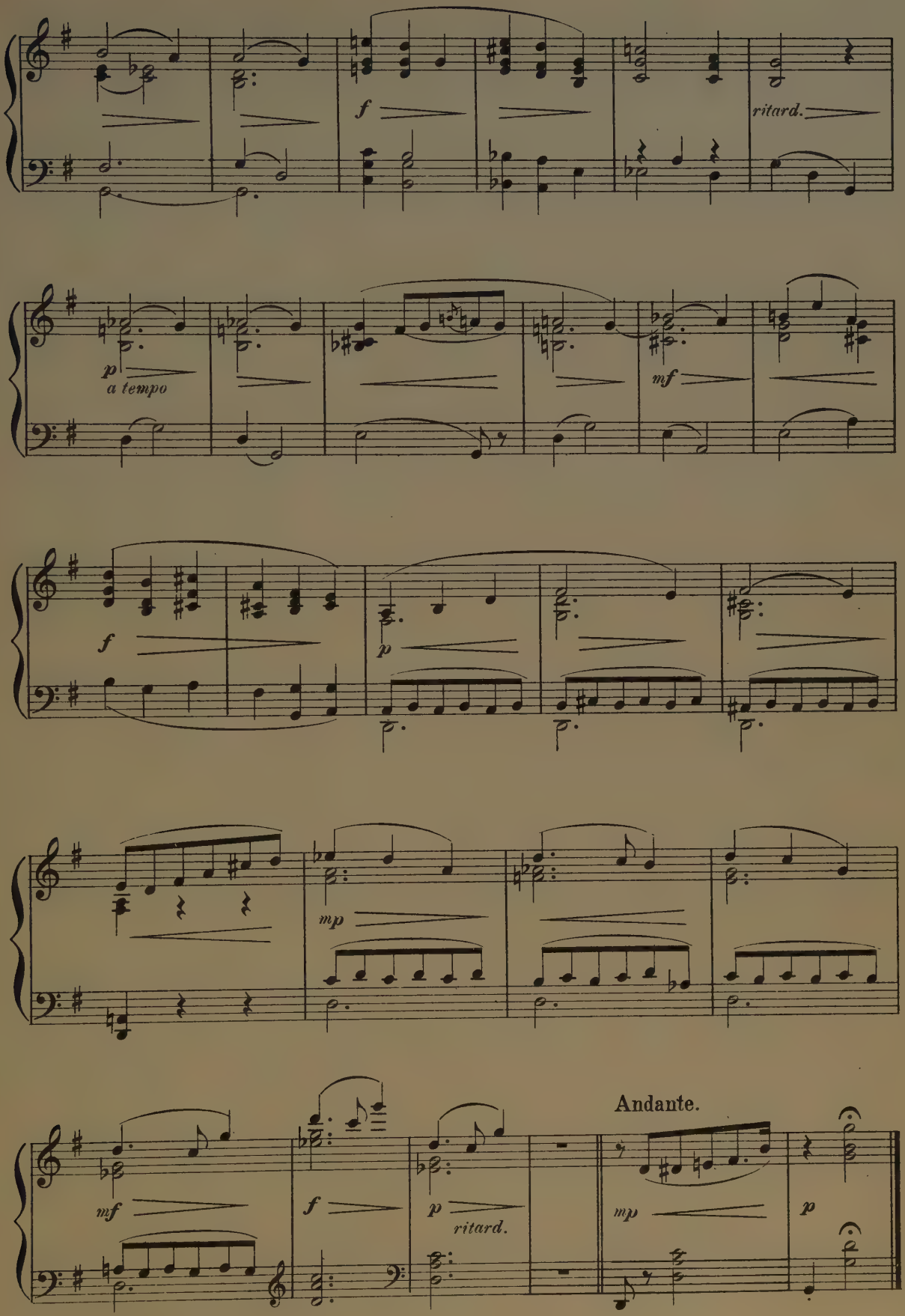



mf
Ped.
f
Ped.
f
mf
Ped.
Ped.
mp
mf
sf
Ped.
Ped.
mf

mp
mf
Ped.

p
f
cresc.
Ped.

dim.
mf
mp
Ped.
Ped.
Ped.

Tempo I.

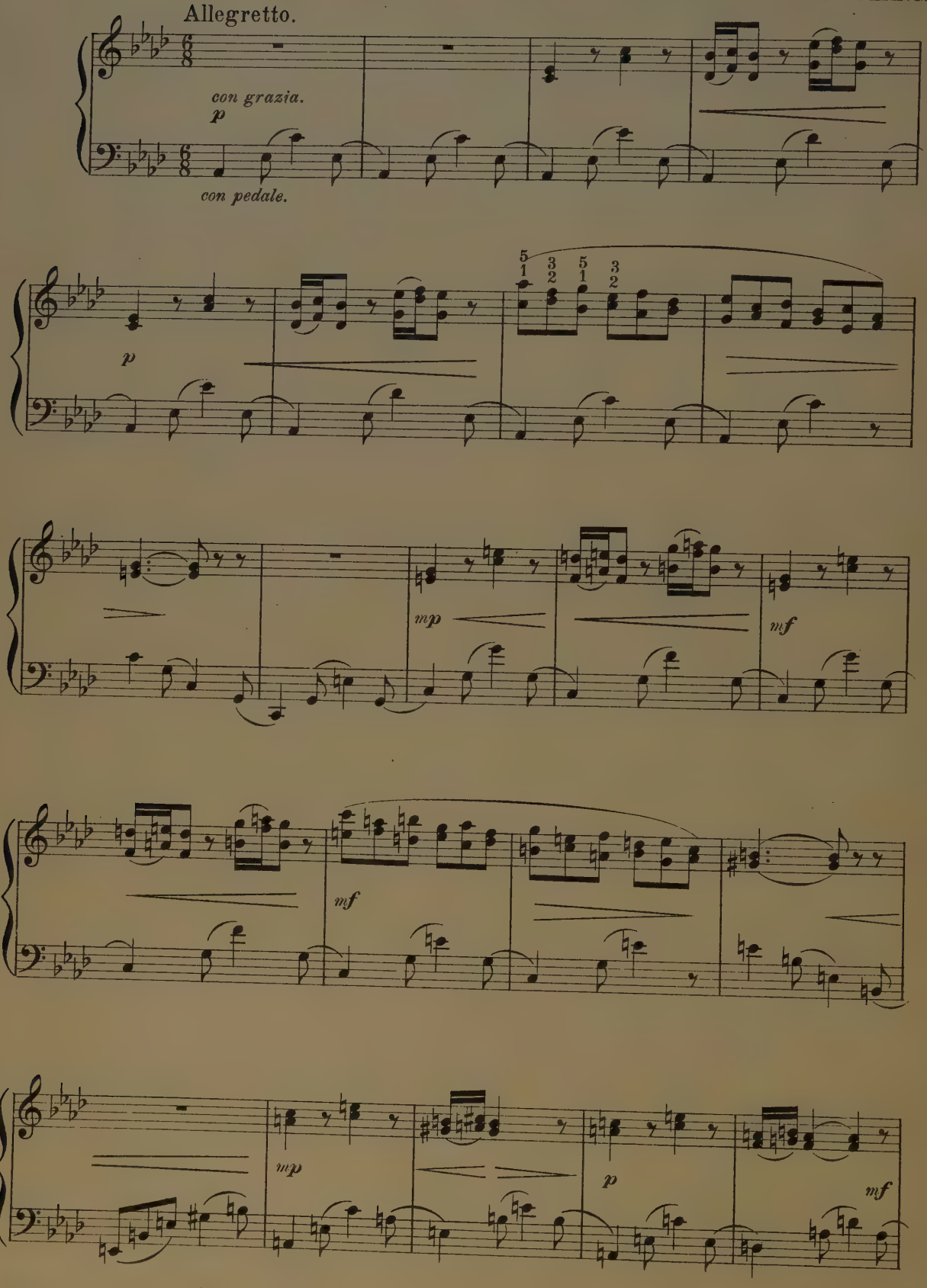

p
ritard.
pp
p
Ped.
Ped.


mf
p


f
ritard.
p
a tempo
mf
f
p
mp
mf
f
p
ritard.
Andante.
mp
p

Starlight.

MARGARET RUTHVEN LANG.



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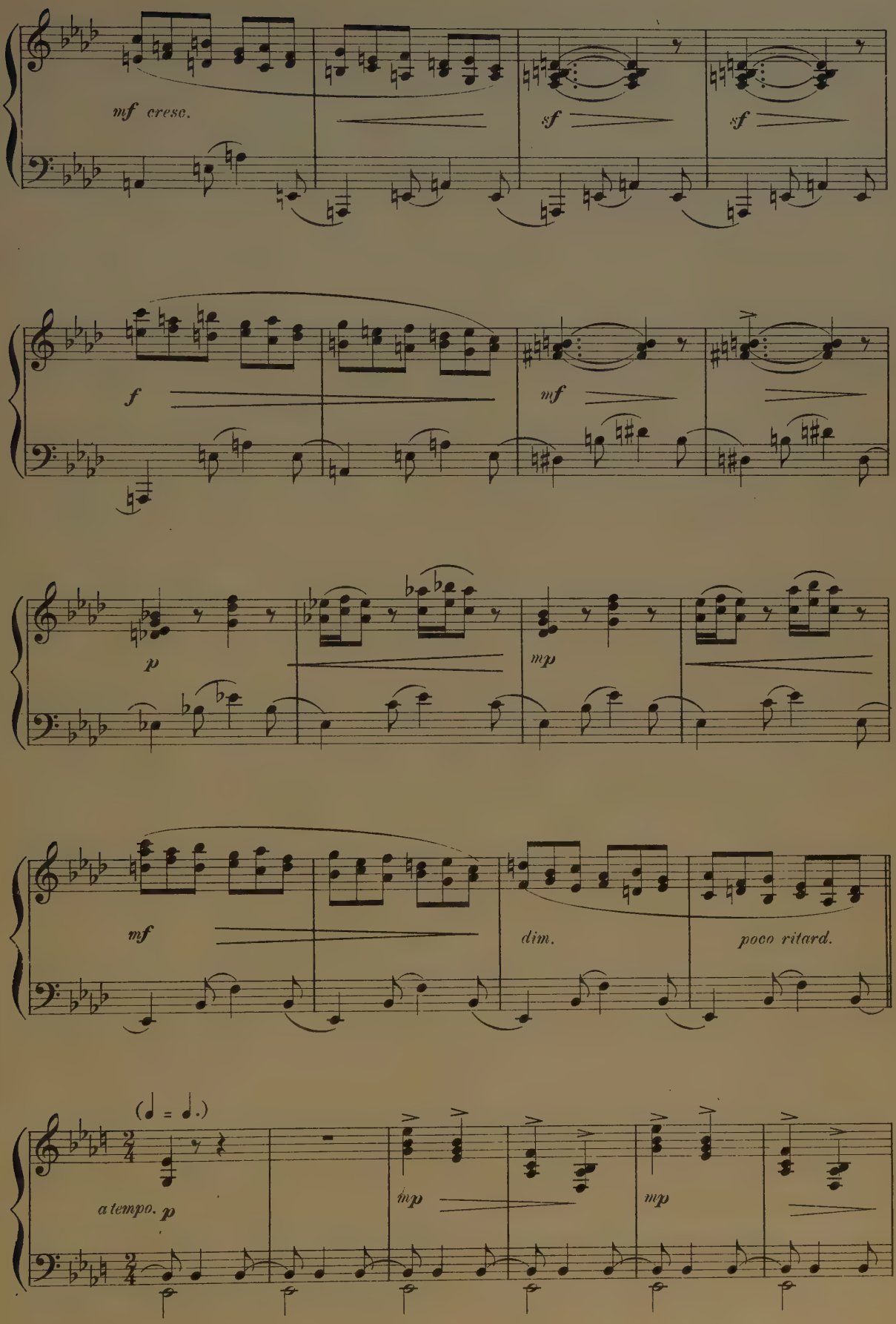
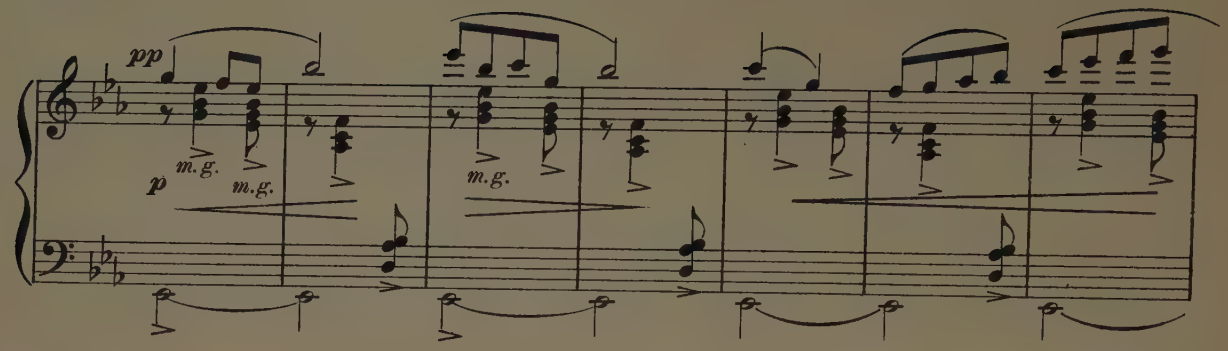
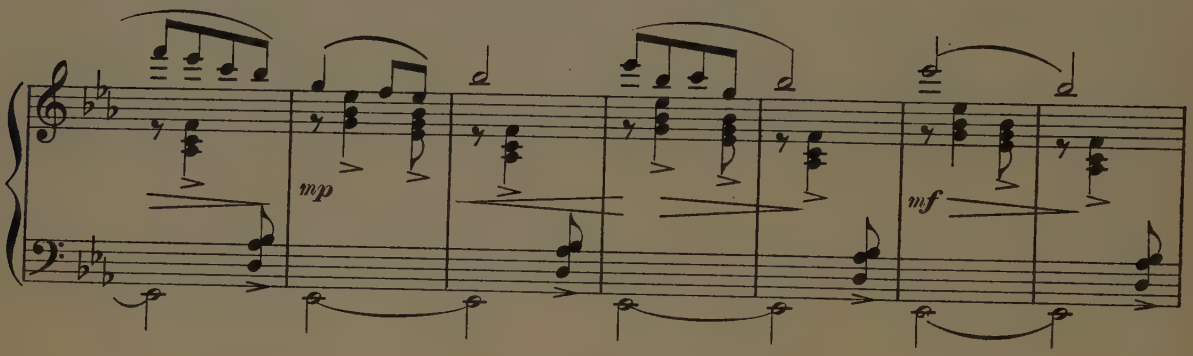
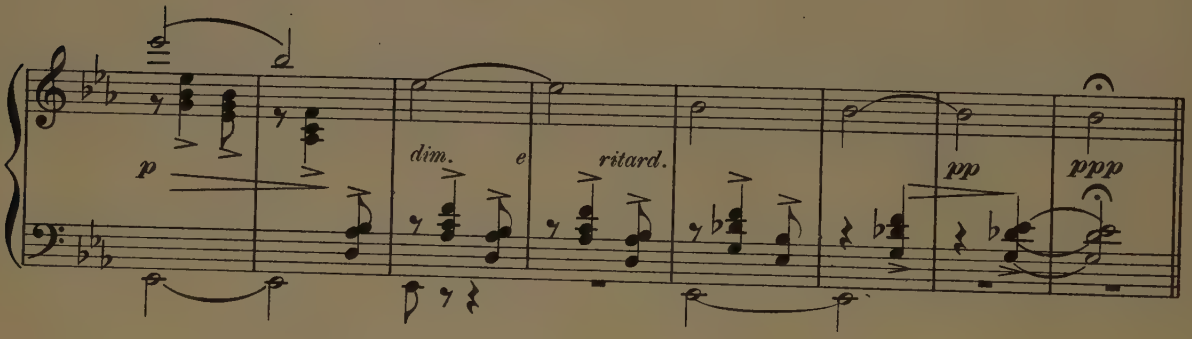
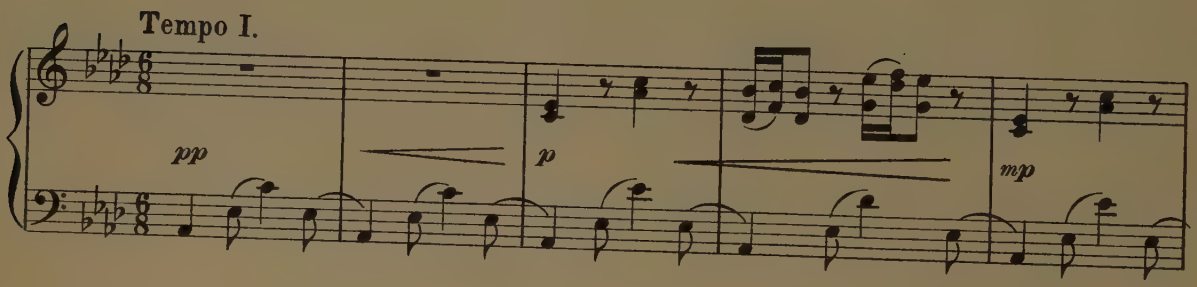
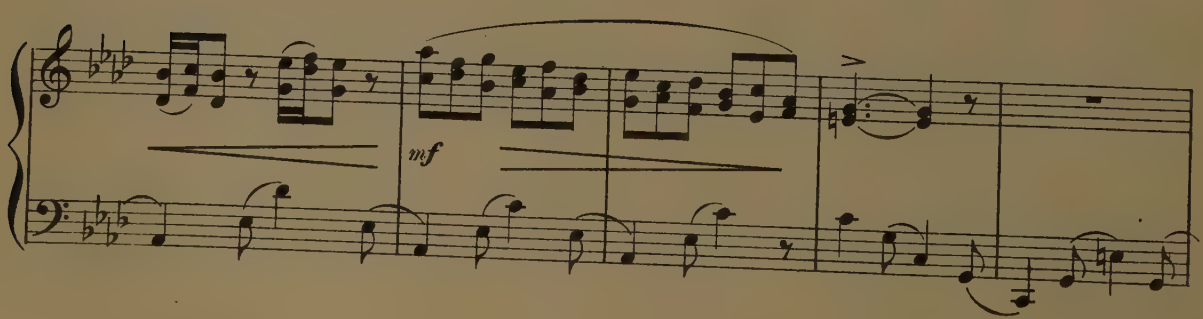
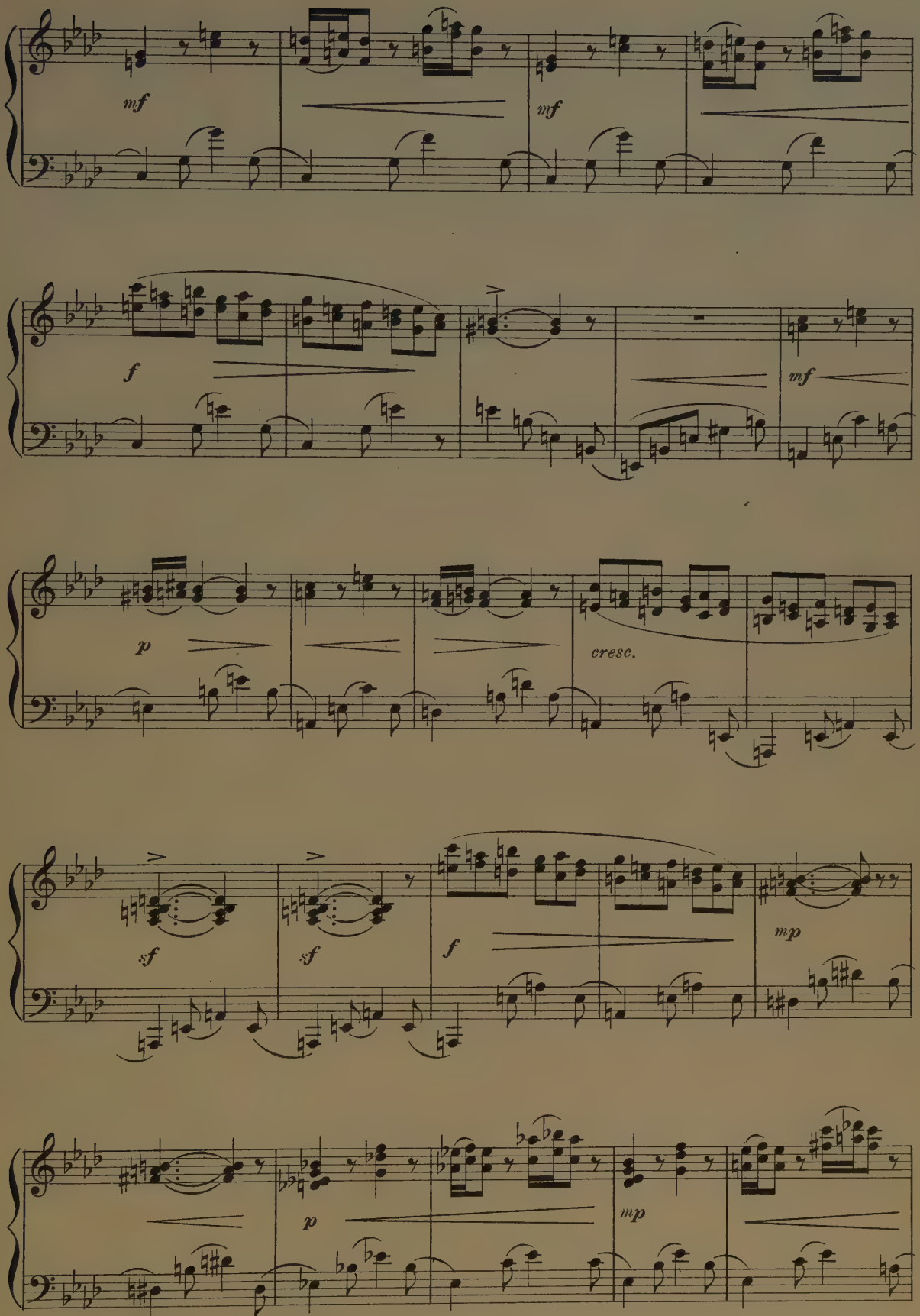
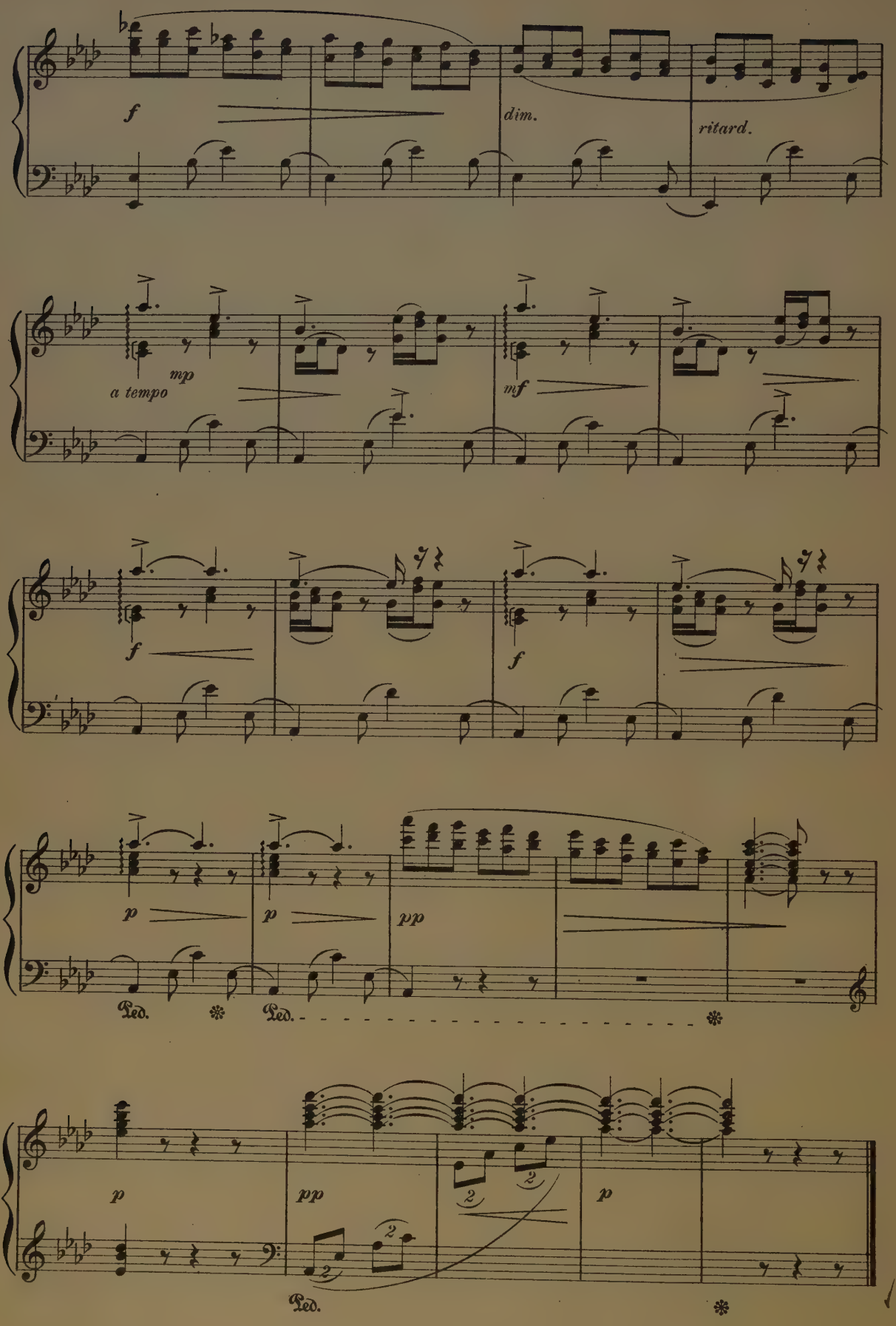

mf cresc.
sf
sf
f
mf
p
mp
mf
dim.
poco ritard.
(♩ = ♩.)
a tempo. p
mp
mp

pp
m.g.
p
m.g.
m.g.


mp
mf

p
dim.
e
ritard.
pp
ppp


Tempo I.
pp
p
mp


mf


mf
mf
f
mf
p
cresc.
sf
sf
f
mp
p
mp


f
dim.
ritard.
mp
a tempo
mf
f
f
p
p
pp
Ped.
Ped.
p
pp
p
Ped.